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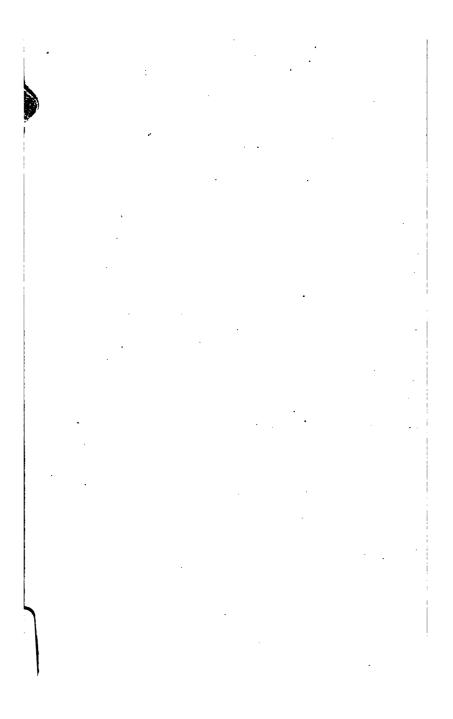
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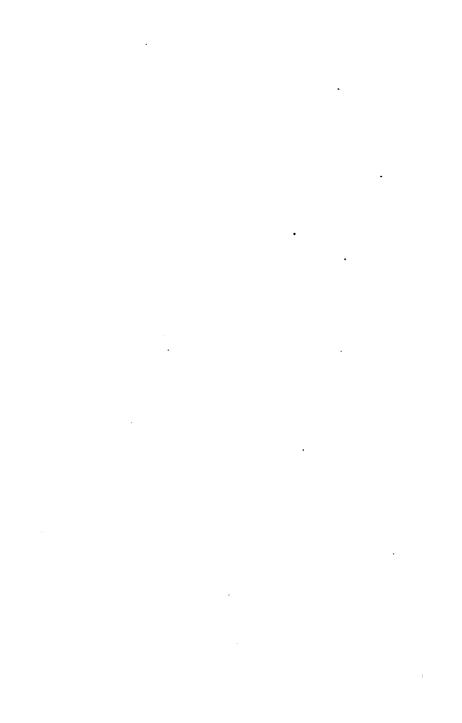
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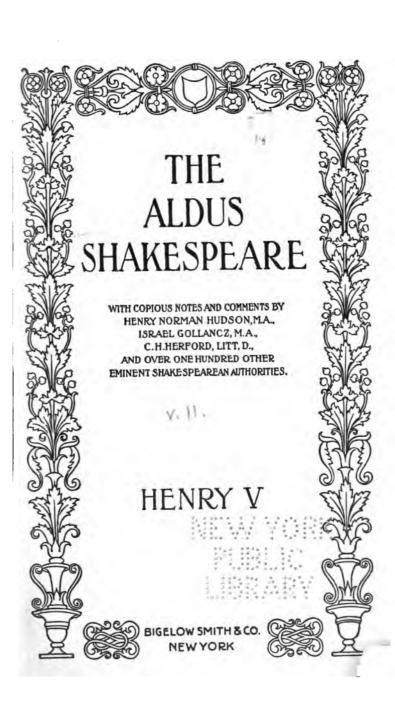


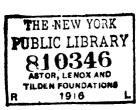
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# THE LIFE OF KING HENRY V

All the unsigned footnotes in this volume are by the writer of the article to which they are appended. The interpretation of the initials signed to the others is: I. G. = Israel Gollancz, M.A.; H. N. H.= Henry Norman Hudson, A.M.; C. H. H.= C. H. Herford, Litt.D.

## PREFACE

## By ISRAEL GOLLANCZ, M.A.

#### **EDITIONS**

The earliest edition of King Henry the Fifth is a quarto

published in 1600, with the following title:—

"The | Chronicle | History of Henry the Fifth | with his battell fought at Agin Court in | France. Together with Auntient Pistoll. | As it hath bene sundry times played by the Right honorable | the Lord Chamberlaine his servants. | London | Printed by Thomas Creede, for Tho. Milling | ton, and Iohn Busby. And are to be | sold at his house in Carter Lane, next | the Powle head. 1600. | "

This quarto was reprinted in 1602 and 1608.

In the First Folio the title of the play is The Life of

Henry the Fift.1

The text of the quarto edition differs in many important respects from that of the folio; (i) it omits all the prologues and the epilogue; (ii) some five hundred lines besides are in no wise represented therein; (iii) the speeches of certain characters are transferred to other characters, so that the actors are fewer; <sup>2</sup> confusion in time-indications; (iv) corruptions, obscurities, and minor discrepancies abound.<sup>8</sup> The Quarto is obviously derived from an edition abridged for acting purposes, evidently an imperfect and

<sup>&</sup>lt;sup>1</sup> Edited by W. G. Stone, New Shak. Soc., 1880.

<sup>&</sup>lt;sup>2</sup> Ely, Westmoreland, Bedford, Britany, Rambures, Erpingham, Grandpré, Macmorris, Jamy, Messenger, II. iv., and IV. ii., and the French Queen, have no speeches assigned to them in the Quarto.

<sup>&</sup>lt;sup>8</sup> Up. Henry V, Parallel Texts, ed. Nicholson, with Introduction, by P. A. Daniel; New Shak. Soc.

unauthorized version made up from shorthand notes taken at the theater, and afterwards amplified. The original of this abridged edition was in all probability the Folio text, more or less, as we know it. This view of the question is now generally accepted, and few scholars are inclined to maintain that "the original of the Quarto was an earlier one without choruses, and following the Chronicle historians much more closely." <sup>1</sup>

#### THE DATE OF COMPOSITION

The reference to Essex in the Prologue to Act V (vide Note) shows that Henry the Fifth must have been acted between March 27 and September 28, 1599; <sup>2</sup> the play is not mentioned by Meres in his Palladis Tamia, 1598, though Henry IV is included in this list; the Epilogue to 2 Henry IV makes promise of Henry V, but "our humble author" has modified his original conception; <sup>3</sup> this change of plan is intimately connected with the composition of The Merry Wives of Windsor; the play is found in the Stationers' Register under August 4, 1600 (together with

<sup>1</sup> Vide Fleay, Life and Work of Shakespeare, p. 206. Besides thus differentiating the two editions, Mr. Fleay takes the scene with the Scotch and Irish captains (III. ii. l. 69 to the end of the scene) to be an insertion for the Court performance, Christmas, 1605, to please King James, who had been annoyed that year by depreciation of the Scots on the stage.

This scene is certainly a contrast to the anti-Scottish feeling in Act I. sc. ii. The late Richard Simpson made some interesting, though doubtful, observations on the political teaching of Henry V in a paper dealing with *The politics of Shakespeare's Historical Plays* (New Shak. Soc., 1874).

<sup>2</sup> It is fair to assume that the choruses were written for the first performances, though Pope, Warburton, and others held that these were inserted at a later period; they must, however, have formed an integral portion of Shakespeare's original scheme; considerations of time may have necessitated their omission in the abridged acting edition.

<sup>3</sup> "Our humble author will continue the story, with Sir John in it, and make you merry with fair Katharine of France; where, for anything I know, Falstaff shall die of a sweat," etc.

As You Like It, Much Ado About Nothing, and Ben Jonson's Every Man in his Humour), marked, "to be staied," though ten days afterwards it is again entered among the copies assigned to Thomas Pavyer; in the same year we have the publication of the Quarto edition; finally, the Globe Theater, built by Burbage in 1599, is somewhat emphatically referred to in the Prologue; all these considerations seem to fix with certainty the year 1599 as the date of this play.

#### THE SOURCES

The main authority for the history of *Henry V* was the second edition of Holinshed's *Chronicles*, published in 1587, though he departs occasionally from his original for the sake of dramatic effect. For two or three minor points Shakespeare was indebted to the old play of *The Famous Victories of Henry the Fifth* <sup>1</sup> (e. g., a few touches in Act I, sc. ii; the episode of Pistol and the French soldier; the wooing scene, etc.).<sup>2</sup>

#### DURATION OF ACTION

The time of *Henry V* covers ten days, with intervals, embracing altogether a period of about six years, from the opening of the Parliament at Leicester, April 30, 1414, to Henry's betrothal to Katherine, May 20, 1420:—

1st Chorus. Prologue, "sets forth the claims of the dramatist on the imagination of the audience."

Day 1. Act I, sc. i and ii. Ante-chamber in the King's palace; the presence-chamber.

1 The Famous Victories was licensed in 1594; in 1592 Nash, in Pierce Pennilesse, alludes to this or some other play on the same subject:—"What a glorious thing it is to have Henry the Fifth represented on the stage, leading the French King prisoner," etc.

<sup>2</sup>Cp. W. G. Stone's Introduction to Henry the Fifth (New Shak. Soc.); an exhaustive study of the historical aspect of the play; also, Courtenay's Historical Plays of Shakespeare; Warner's English History in Shakespeare.

- 2nd Chorus; "tells of the preparations for war; of the discovery of the plot against the king, who is set from London, and that the scene is to be transported to London." Interval.
- Day 2. Act II, sc. i. London (? Eastcheap). Interval.
- Day 3. Act II, sc. ii. Southampton; scene iii, London (Falstaff is dead). Interval.
  - Day 4. Act II, sc. iv. France, the King's Palace.
    - 3rd Chorus; "tells of the King's departure from Hampton; his arrival at Harfleur, and of the return of his Ambassador with proposals." Interval.
- Day 5. Act III, sc. i to iii. Before Harfleur. Interval. [Act III, sc. iv. Interval, following Day 4].

Day 6. Act III, sc. v. Rouen. Interval.

- Day 7. Act III, sc. vi; [Interval] first part of scene vii; Blangy.
- Day 8. Act III, sc. vii. (French camp near Agincourt.)
  - 4th Chorus (Interval). Act IV, sc. i-viii (with Intervals); English camp.
  - 5th Chorus; "tells of Henry's journey to England and of his reception by his people; then, with excuses for passing over time and history, brings his audience straight back again to France. The historic period thus passed over dates from October 1415 to Henry's betrothal to Katherine, May 1420." Interval.
- Day 9. Act V, sc. ii; (perhaps, better, the last scene should reckon as the tenth day, vide W. G. Stone, p. ciii).
  - 6th Chorus. Epilogue. (cp. Daniel's Time Analysis; Trans. Shak. Soc. 1877-79.)

In no other play has Shakespeare attempted so bold an experiment in the dramatization of war; nowhere else has

he made so emphatic an apology for disregarding the unities of time and place, nor put forth so clear a vindication of the rights of the imagination in the romantic drama; he seems, indeed, to point directly to Sidney's famous comment on the scenic poverty of the stage, 1—"Two armies flye in, represented with four swords and bucklers, and then what hard heart will not receive it for a pitched field,"—when his Chorus makes the mock avowal:—

"O for pity;—we shall much disgrace
With four or five most vile and ragged foils,
Right ill-disposed in brawl ridiculous,
The name of Agincourt." 2

The theme, as well as its treatment and the spirit which informs the whole, is essentially epic and lyrical rather than dramatic, and the words addressed by Ben Jonson to the arch-patriot among English poets, the poet of the *Ballad of Agincourt*, "his friend, Michael Drayton," might more justly be applied to the patriot-dramatist of Agincourt:—

"Look how we read the Spartans were inflamed With bold Tyrtæus' verse; when thou art named So shall our English youths urge on, and cry 'An Agincourt! an Agincourt! or die."

<sup>1</sup> Cp. Apology for Poetry (Arber's Reprint, pp. 63, 64). <sup>2</sup> Prol. iv. 49-52.

<sup>3</sup> Ben Jonson's Vision on the Muses of his Friend, Michael Drayton. Jonson seems to have objected to Shakespeare's method in Henry V. Cp. Prologue to Every Man in his Humour (added to the play after 1601):—

"He rather prays, you will be pleased to see One such, to-day, as other plays should be; Where neither chorus wafts you o'er the seas," &c.

Towards the end of his career, in his Winter's Tale, Shakespeare spoke again, in the person of the Chorus Time, in defense of his "power to overthrow law and in one self-born hour to plant and o'erwhelm custom.

# INTRODUCTION

# By HENRY NORMAN HUDSON, A.M.

The Life of Henry the Fifth, as it is called in the folio of 1623, was doubtless originally written in pursuance of the promise given out in the Epilogue of the preceding play: "Our humble author will continue the story, with Sir John in it, and make you merry with fair Katharine of France." Both The First and Second Parts of Henry IV were probably written before February 25, 1598; and it is but reasonable to suppose that both parts were included in the mention of Henry IV by Francis Meres in his Palladis Tamia, which was made that year. Henry V being so great a favorite with the English people, both historically and dramatically, it is natural to presume that the Poet would not long delay the fulfilling of his promise.

We have almost certain proof that Henry V was not originally written as it now stands. This play, along with two others of Shakespeare's and one of Ben Jonson's. was entered in the Stationers' Register, August 4, 1600; and that opposite the entry was an order "to be stayed." It was entered again on the 14th of the same month; and in the course of that year was issued a quarto pamphlet of twenty-seven leaves, with a title-page reading as follows: "The Chronicle History of Henry the Fifth, with his battle fought at Agincourt in France: Together with Ancient Pistol. As it hath been sundry times played by the Right Honourable the Lord Chamberlain his servants. London: Printed by Thomas Creede, for Tho. Millington, and John Busby: And are to be sold at his house in Carter Lane. 1600. The same text was reissued in 1602, and again in 1608, both issues being "printed for Thomas Pavier." In none of these editions is the author's name given, and all of them appear to have been published without his sanction: the play, moreover, is but about half as long as we have it, all the Choruses being entirely wanting, as are also the whole of the first scene, more than half of the king's long speech to the conspirators in Act II, sc. ii, his speech before Harfleur, Act III, sc. i, his reflections on ceremony in Act IV, sc. i, and more than two-thirds of Burgundy's fine speech on peace in Act V, sc. i; besides more or less of enlargement and the marks of a careful finishing hand running through the whole play: all which appeared first in the folio of 1623.

That the quarto edition of Henry V was surreptitious, is on all hands allowed. But much controversy has been had. whether it was printed from a full and perfect copy of the play as first written, or from a mangled and mutilated copy, such as could be made up by unauthorized reporters. Many things might be urged on either side of this question: but as no certain conclusion seems likely to be reached. the discussion probably may as well be spared. Perhaps the most considerable argument for the former position is, that the quarto has in some cases several consecutive lines precisely as they stand in the folio; while again the folio has many long passages, and those among the best in the play, and even in the whole compass of the Poet's writings, of which the quarto yields no traces whatsoever. be sure, is nowise decisive of the point, since, granting that some person or persons undertook to report the play as spoken, it is not impossible that he or they may have taken down some parts very carefully, and omitted others altogether. And the editors of the first folio tell us in their preface that there were "divers stolen and surreptitious copies, maimed and deformed by the frauds and stealths of injurious impostors, that expos'd them."

The only internal evidence as to the date of the writing occurs in the Chorus to Act V:

"Were now the general of our gracious empress (As in good time he may) from Ireland coming,

Bringing rebellion broached on his sword, How many would the peaceful city quit, To welcome him!"

This passage undoubtedly refers to the Earl of Essex, who set forth on his expedition against the Irish rebels in the latter part of March, 1599, and returned September 28, the same year. Which makes it certain that this Chorus, and probable that the other Choruses were written before September 28, 1599. The most reasonable conclusion, then, seems to be, that the first draught of the play was made in 1598, pretty much as it has come down to us in the quarto editions; that the whole was carefully rewritten, greatly enlarged, and the Choruses added, during the absence of Essex, in the summer of 1599; and that a copy of the first draught was fraudulently obtained for the press, after it had been displaced on the stage by the enlarged and finished copy of the play, as we have it in the folio of 1623.

The historical matter of this drama was taken, as usual, from the pages of Holinshed; and a general outline thereof may be presented in a short space, leaving the particular obligations to appear in the form of notes.—Henry V came to the throne in March, 1413, being then at the age of twenty-six. The civil troubles that so much harassed his father's reign naturally started him upon the policy of busying his subjects' minds in foreign quarrels. And in his second parliament a proposition was made, and met with great favor, to convert a large amount of church property to the uses of the state; which put the clergy upon adding the weighty arguments of their means and counsel in furtherance of the same policy. In effect the king was easily persuaded that the Salique law had no right to bar him from the throne of France; and ambassadors were sent over to demand the French crown and all its dependencies: the king offering, withal, to take the Princess Katharine in marriage, and endow her with a part of the possessions claimed; and at the same time threatening that, if this were refused, "he would recover his right and inheritance with

mortal war, and dint of sword." An embassy being soon after received from France, the same demand was renewed, and peremptorily insisted on. The French king being then incapable of rule, the government was in the hands of the Dauphin, who having seen fit to play off some merry taunts on the English monarch, the latter dismissed his ambassadors with the following speech: "I little esteem your French brags, and less set by your power and strength: I know perfectly my right, which you usurp; as yourselves also do, except you deny the apparent truth. The power of your master you see; mine you have not yet tasted. he have loving subjects, I am not unstored of the same; and before a year pass I trust to make the highest crown of your country stoop. In the mean time, tell your master that within three months I will enter France as my own true and lawful patrimony, meaning to acquire the same, not with brag of words, but with deeds of men. Further matter I impart not to you at present, save that with warrant you may depart safely to your country, where I trust sooner to visit you than you shall have cause to bid me welcome."

This took place in June, 1415, and before the end of July the king's preparations were complete, and his army assembled at Southampton; and as he was just on the eve of embarking he got intelligence of a conspiracy against his life by the earl of Cambridge, the lord Scroop of Marsham, and Sir Thomas Grey; who being soon convicted in due course and form of law, and executed, the king set forth with a fleet of fifteen hundred sail, carrying six thousand men-at-arms, and twenty-four thousand archers, and landed at Harfleur August 15. By September 22 the town was brought to an unconditional surrender, and put under the keeping of an English garrison. The English army was now reduced to about half its original numbers; nevertheless, the king, having first sent a personal challenge to the Dauphin, to which no answer was returned, took the bold resolution of marching on through several hostile provinces to Calais. After a slow and toilsome march.

during which they suffered much from famine and hostile attacks, the English army came, on October 24, within sight of Agincourt, where the French were strongly posted in such sort that Henry must needs either surrender or else cut his way through them. The French army has been commonly set down as not less than a hundred thousand; and they, never once doubting that the field would be theirs, spent the following night in revelry and debate, and in fixing the ransom of King Henry and his nobles. being cold, dark, and rainy, numerous fires were kindled in both camps; and the English, worn out with labor, want, and sickness, passed the hours in anxious preparation, making their wills and saying their prayers, and hearing every now and then peals of laughter and merriment from the French lines. During most of the night the king was moving about among his men, scattering words of comfort and hope in their ears, and arranging the order of battle, and before sunrise had them called to matins, and from prayer led them into the field. From the confident bearing of the French, it was supposed that they would hasten to begin the fight, and the purpose of the English was to wait for the attack; but when it was found that the French kept within their lines, the king gave order to advance upon them, and Sir Thomas Erpingham immediately made the signal of onset by throwing his warder into the air. battle was kept up with the utmost fury for three hours, and resulted in the death of ten thousand Frenchmen, of whom a hundred and twenty-six were princes and nobles bearing banners, eight thousand and four hundred were knights, esquires, and gentlemen, five hundred of whom had been knighted the day before, and sixteen were mercen-Some report that not above twenty-five of the English were slain; but others affirm the number to have been not less than five or six hundred.

The news of this victory caused infinite rejoicing in England, and the king soon hastened over to receive the congratulations of his people. When he arrived at Dover, the crowd plunged into the waves to meet him, and carried

him in their arms from the vessel to the beach: all the way to London was one triumphal procession: lords, commons, clergy, mayor, aldermen, and citizens flocked forth to welcome him: pageants were set up in the streets, wine ran in the conduits, bands of children sang his praise; and, in short, the whole population were in a perfect ecstasy of ioy.

During his stay in England, the king was visited by several great personages, and among others by the Emperor Sigismund, who came to mediate a peace between him and France, and was entertained with great magnificence, but his mission effected nothing to the purpose. After divers attempts at a settlement by negotiation, the king renewed the war in 1417, and in August landed in Normandy, with an army of sixteen thousand men-at-arms, and about the same number of archers. From this time he had an almost uninterrupted career of conquest till the spring of 1420, when all his demands were granted, and himself publicly affianced to the Princess Katharine.

From this sketch it may well be gathered that the sub-

ject was not altogether fitted for dramatic representation, as it gave little scope for those developments of character and passion, wherein the interest of the serious drama mainly consists. And perhaps it was a sense of this defect that led the Poet, upon the revisal, to pour through the work so large a measure of the lyrical element, thus penetrating and filling the whole with the efficacy of a great national song of triumph. Hence comes it that the play is so thoroughly charged with the spirit and poetry of a sort of jubilant patriotism, of which the king himself is probably the most eloquent impersonation ever delineated. Viewed in this light, the play, however inferior to many others in dramatic effect, is as perfect in its kind as any thing the Poet has given us. And it has a peculiar value as indicating what Shakespeare might have done in other forms of poetry, had he been so minded; the Choruses in

general, and especially that to Act IV, being unrivaled in

its unity in the hero, who is never for a moment out of our feelings: even when he is most absent or unseen, the thought and expression still relish of him, and refer us at once to his character as the inspirer and quickener thereof; and the most prosaic parts are transfigured and glorified into

poetry with a certain grace and effluence from him.

It is quite remarkable, that for some cause or other the Poet did not make good his promise touching Falstaff. Sir John does not once appear in the play. Perhaps any speculation as to the probable reason of this were more curious than profitable; but we must needs think that when the Poet went to planning the drama he saw the impracticability of making any thing more out of him. dramatic office and mission were clearly at an end, when his connection with Prince Henry was broken off; the purpose of the character being to explain the unruly and riotous courses of the prince. Besides, he must needs have had so much of manhood in him as to love the prince, else he had been too bad a man for the prince to be with; and how might his powers of making sport be supposed to survive the shock of being thus discarded by the only person on earth whom he had the virtue to love? To have reproduced him with his wits shattered, had been injustice to him: to have reproduced him with his wits sound and in good repair, had been unjust to the prince.

Falstaff repenting and reforming was indeed a much better man; but then in that capacity he was not for us. So that Shakespeare did well, no doubt, to keep him in retirement where, though his once matchless powers no longer give us pleasure, yet the report of his sufferings gently touches our pity, and recovers him to the breath of our human sympathies. To our sense, therefore, of the matter, the Poet has here drawn the best lesson from him that the subject might yield. We have already seen that Falstaff's character grows worse and worse up to the close of the preceding play; and it is to be noted how in all that happens to him the being cast off by the prince at last is

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the only thing that really hurts his feelings. And as this is the only thing that hurts him, so it is the only one that does him any good; for he is strangely inaccessible to inward suffering, and yet nothing but this can make him better. His abuse of Shallow's hospitality is exceedingly detestable, and argues that hardening of all within, which tells far more against a man than almost any amount of mere sensuality. And yet when at last the hostess tells us "the king has kill'd his heart," what a volume of redeeming matter is suggested concerning him! We then for the first time begin to respect him as a man, because we see that he has a heart as well as a brain, and that it is through. his heart that grief is let in upon him, and death gets the mastery of him. And indeed the very absence of any signs of tenderness in all the rest of his course rather favors the notion of there being a secret reserve of it laid up somewhere in him. And notwithstanding they do not respect him, and can at best but stand amazed and bewildered at his overpowering freshets of humor, it is still observable that those who see much of him get strongly attrached to him: as if they had a sort of blind instinct that beneath all his overgrowth of sin there were yet some stirrings of truth and good; that the seeds of virtue, though dormant, were still alive within him. This, as hath elsewhere appeared, is especially the case with that strangely-interesting creature, the hostess; and now we can scarce choose but think better of both Falstaff and Bardolph, when, the former having died, and a question having risen as to where he has gone, the latter says,—"Would I were with him, wheresome'er he is." In Mrs. Quickly's account of his last moments there is a pathos to which we know of nothing similar, and which is as touching as it is peculiar. character having a tone so original, and a ring so firm and clear, it was but natural that upon his departure he should leave some audible vibrations in the air behind him. The last of these dies away on the ear some while after, when the learned Welchman, Fluellen, uses him to point a

moral; and this reference, so queerly characteristic, is abundantly grateful, as serving to start up a swarm of

laughing memories.

The best general criticism on this play is furnished by "King Henry the Fifth," says he, "is manifestly Shakespeare's favorite hero in English history: he paints him as endowed with every chivalrous and kingly virtue; open, sincere, affable, yet, as a sort of reminiscence of his youth, still disposed to innocent raillery, in the intervals between his perilous but glorious achievements. ever, to represent on the stage his whole history after coming to the throne, was attended with great difficulty. conquests in France were the only distinguished events of his reign; and war is an epic rather than a dramatic object: to yield the right interest for the stage, it must be the means whereby something else is accomplished, and not the last aim and substance of the whole. With great insight into the essence of his art. Shakespeare either allows us to anticipate the result of a war from the qualities of the general, and their influence on the minds of the soldiers; or clse he exhibits the issue in the light of a higher volition, the consciousness of a just cause and a reliance on the Divine protection giving courage to one party, while the presage of a curse hanging over their undertaking weighs down the other. In King Henry V, as no opportunity was afforded of taking the latter course, the Poet has skillfully availed himself of the former.—Before the battle of Agincourt, he paints in the most lively colors the light-minded impatience of the French leaders for the moment of battle, which to them seemed infallibly the moment of victory; on the other hand, he paints the uneasiness of the English king and his army, from their desperate situation, coupled with the firm determination, if they are to fall, at least to fall with honor. He applies this as a general contrast between the French and English national characters; a contrast which betrays a partiality for his own nation, certainly excusable in a poet, especially when he is backed with such a glorious document as that of the memorable battle

in question. He has surrounded the general events of the war with a fullness of individual, characteristic, and even sometimes comic features. A heavy Scotchman, a hot Irishman, a well-meaning, honorable, pedantic Welchman, all speaking in their peculiar dialects, are intended to show that the warlike genius of Henry did not merely carry the English with him, but also the natives of the two islands, who were either not yet fully united or in no degree subject to him. Several good-for-nothing associates of Falstaff among the dregs of the army either afford an opportunity for proving Henry's strictness of discipline, or are sent home in disgrace. But all this variety still seemed to the Poet insufficient to animate a play of which the subject was a conquest, and nothing but a conquest. He has therefore tacked a prologue (in the technical language of that day a chorus) to the beginning of each act. These prologues, which unite epic pomp and solemnity with lyrical sublimity, and among which the description of the two camps before the battle of Agincourt forms a most admirable night piece, are intended to keep the spectators constantly in mind that the peculiar grandeur of the actions there described cannot be developed on a narrow stage; and that they must supply the deficiencies of the representation from their own imaginations. As the subject was not properly dramatic, in the form also Shakespeare chose rather to wander beyond the bounds of the species, and to sing as a poetic herald what he could not represent to the eye, than to cripple the progress of the action by putting long speeches in the mouths of the persons of the drama.

"However much Shakespeare celebrates the French conquest of King Henry, still he has not omitted to hint, after his way, the secret springs of this undertaking. Henry was in want of foreign wars to secure himself on the throne; the clergy also wished to keep him employed abroad, and made an offer of rich contributions to prevent the passing of a law which would have deprived them of half their revenues. His learned bishops are consequently as readv

to prove to him his undisputed right to the crown of France, as he is to allow his conscience to be tranquillized by them. They prove that the Salique law is not, and never was, applicable to France; and the matter is treated in a more succinct and convincing manner than such subjects usually are in manifestoes. After his renowned battles Henry wished to secure his conquests by marriage with a French princess; all that has reference to this is intended for irony in the play. The fruit of this union, from which two nations promised to themselves such happiness in future, was that very feeble Henry the Sixth, under whom every thing was so miserably lost. It must not therefore be imagined that it was without the knowledge and will of the Poet that an heroic drama turns out a comedy in his hands; and ends, in the manner of comedy, with a marriage of convenience."

Campbell, also, has some sentences in his usual happy style upon this play, wherein he justly trips one of Schlegel's unlucky epithets. "In Shakespeare's Henry V," says he, "there is no want of spirited action and striking personages; but I cannot quite agree with Schlegel as to the nice discrimination which he discovers in the portraiture of Irish, Scotch, and Welch character among the brave captains of Henry's camp. Schlegel calls captain Jamy 'a heavy Scotchman'; but why should he call my countryman heavy? Fluellen says that 'captain Jamy is a marvellous falorous gentleman; and of great expedition, and knowledge in the aunchiant wars. He will maintain his argument as well as any military man in the disciplines of the pristine wars of the Romans.' Here is only proof that Jamy was argumentative, as most Scotsmen are, and imbued with some learning, but not that he was heavy; he is not a cloddish, but a fiery spirit.

"The brave officers of Henry's army are, however, finely contrasted with the scum of England,—Nym, Bardolph, and Pistol. As to poor Falstaff, the description of his death in the play affects us with emotions that are not profoundly serious, and yet one cannot help saying, as

Prince Henry says on the belief of his feigned death. 'I could have better spar'd a better man.' The multiplicity of battles in *Henry V* is a drawback on its value as an acting play; for battles are awkward things upon the stage. We forget this objection, however, in the reading of the play. It has noble passages. And amongst these, the description of the night before the battle of Agincourt will be repeated by the youth of England when our children's children shall be gray with age. It was said of Æschylus, that he composed his Seven Chiefs against Thebes under the inspiration of Mars himself. If Shakespeare's Henry V had been written for the Greeks, they would have paid him the same compliment."

# COMMENTS

# By Shakespearean Scholars

### HENRY V

Henry V is, in all essentials, Prince Hal grown to maturity and seated on a throne. The abandonment of the looser habits of his youth, which had been in progress during *Henry IV*, Part II, has now been completed. The Archbishop of Canterbury shows some lack of insight when he declares of the King, after his father's death:

"Never was such a sudden scholar made; Never came reformation in a flood, With such a heady currance, scouring faults."

His brother of Elv is more penetrating when he compares Henry to the strawberry that grows underneath the nettle: "so the prince obscured his contemplation under the veil of wildness." But if Henry has shaken off his youthful follies, he has retained his faculty for adapting himself to all sorts and conditions of men. As in Eastcheap he had caught the very spirit of ale-house freemasonry, so in his altered sphere he excites the wonder of all hearers by discoursing upon divinity, war, and statecraft, as if each had been his peculiar and lifelong interest. The charm that had formerly been felt by roistering "Corinthians" is now exercised over grave prelates, who vote him an unprecedently large subsidy for an expedition against France. In entering upon this foreign quarrel Henry is carrying out his father's death-bed counsel, but from the first he shows that his policy is to be swayed, not by Machiavellian canons of self-interest, but by principles of equity. Henry's moral integrity deepens, after his coronation, into profound religious feeling, while his modesty takes the form of humble dependence upon God, whose name is henceforth constantly upon his lips. Thus, before waking the sleeping sword of war, he asks the Archbishop of Canterbury whether he may, "with right and conscience," make the claim to the French throne, handed down from his heroic ancestors, the two Edwards. The Archbishop's lengthy exposition of the Salic law may neither satisfy the strict requirements of poetry nor of accurate historical jurisprudence, but it is sufficient to convince Henry of the justice of his cause.—Boas, Shakespere and his Predecessors.

Henry V completes the evolution of the royal butterfly from the larva and chrysalis stages of the earlier plays. Henry is at once the monarch who always thinks royally, and never forgets his pride as the representative of the English people; the man with no pose or arrogance, who bears himself simply, talks modestly, acts energetically, and thinks piously; the soldier who endures privations like the meanest of his followers, is downright in his jesting and his wooing, and enforces discipline with uncompromising strictness, even as against his own old comrades; and finally, the citizen who is accessible alike to small and great, and in whom the youthful frolicsomeness of earlier days has become the humorist's relish for a practical joke, like that which he plays off upon Williams and Fluellen. speare shows him, like a military Haroun Al Raschid, seeking personally to insinuate himself into the thoughts and feelings of his followers; and—what is very unlike him—he manifests no disapproval where the King sinks far below the ideal, as when he orders the frightful massacre of all the French prisoners taken at Agincourt. Shakespeare tries to pass the deed off as a measure of necessity.— BRANDES, William Shakespeare.

In Harry the Fifth, as king regnant, we still trace some of the limitation of mind that we noticed in the companion of Falstaff; the active energies are more powerful in him

than the reflective; engrossed by a pursuit or a passion, his whole nature is promptly cooperant in furtherance of it, but he can never, even for a moment, so far disengage himself from it as to take any other point of view. In his night talk with the soldiers the limitations of minds, sophisticated by station and unsophisticated, mutually define each other. Private Williams and private John Bates have a clear and honest sense of royal responsibility; their own duty is to obey and to fight bravely, but it is for the king to look to the justice of the cause and be answerable for it—and answerable, moreover, for some unrepented sins of those whom a false quarrel may bring to death prematurely and in ill blood;—a clear principle enough and palpable to plain sense, and, in fact, the very touchstone of the moral position of Henry in the action of the play. His reply at the moment, and his soliloguy after, are sufficiently in harmony to evince the sincerity of his reply, and thus to prove that he is as unconsciously blind when he answers with plausible detail a different question to that which is proposed, as the questioners who accept his conclusions and leave satisfied. With lucid expositions he proves that if a sinful servant miscarry on a lawful errand, the imputation of his wickedness cannot justly lie on the master who so dispatched him, whereas the hypothesis laid out that the errand was unlawful, and made no question of the servant not answering for himself, but of his damnation aggravating that of his master, not being transferred to him. The soldiers are not acute enough to check this logic, and freely admit the new case stated. Williams, however, has still a genuine English jealousy of royal sincerity, and the renewed difference leads to the challenge. The king left alone reverts to the earlier discussion, and a careless reader, interpreting by his own impulses, too often assumes in the opening reflections, that suddenly alone, the awful sense of regal responsibility rushes upon his mind and finds his feeling conscience. No such thing; in mingling indignation and discontent he reflects on the ingratitude of the subject, commiserates the hardship of his own, the royal lot,

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runs through the evils of the station with which dignity is coupled, and then contrasting, as his father had done before him, the superior happiness and ease of the lowly, he slides insensibly into such a description with such epithets, of a state of existence divided between toil and mere insensibility, as convicts his complaints of self-imposing affectation at last.—Lloyd, *Critical Essays*.

It is clear and unquestionable that King Henry V is Shakspere's ideal of the practical heroic character. He is the king who will not fail. He will not fail as the saintly Henry VI failed, nor as Richard II failed, a hectic, selfindulgent nature, a mockery king of pageantry, and sentiment, and rhetoric; nor will he only partially succeed by prudential devices, and stratagems, and crimes, like his father, "great Bolingbroke." The success of Henry V will be sound throughout, and it will be complete. With his glorious practical virtues, his courage, his integrity, his unfaltering justice, his hearty English warmth, his modesty, his love of plainness rather than of pageantry, his joyous temper, his business-like English piety, Henry is indeed the ideal of the king who must attain a success complete, and thoroughly real and sound.—Downen, Shakspere-His Mind and Art.

Henry V is a very favorite monarch with the English nation, and he appears to have been also a favorite with Shakespear, who labors hard to apologize for the actions of the king, by showing us the character of the man, as "the king of good fellows." He scarcely deserves this honor. He was fond of war and low company:—we know little else of him. He was careless, dissolute, and ambitious;—idle, or doing mischief. In private, he seemed to have no idea of the common decencies of life, which he subjected to a kind of regal licence; in public affairs, he seemed to have no idea of any rule of right or wrong, but brute force, glossed over with a little religious hypocrisy and archiepiscopal advice. His principles did not change

with his situation and professions. His adventure on Gadshill was a prelude to the affair of Agincourt, only a bloodless one; Falstaff was a puny prompter of violence and outrage, compared with the pious and politic Archbishop of Canterbury, who gave the king carte blanche, in a genealogical tree of his family, to rob and murder in circles of latitude and longitude abroad—to save the possessions of the church at home. This appears in the speeches in Shakespear, where the hidden motives that actuate princes and their advisers in war and policy are better laid open than in speeches from the throne or woolsack. Henry, because he did not know how to govern his own kingdom, determined to make war upon his neighbors. Because his own title to the crown was doubtful, he laid claim to that of France. Because he did not know how to exercise the enormous power, which had just dropped into his hands, to any one good purpose, he immediately undertook (a cheap and obvious resource of sovereignty) to do all the mischief he could. Even if absolute monarchs had the wit to find out objects of laudable ambition, they could only "plume up their wills" in adhering to the more sacred formula of the royal prerogative, "the right divine of kings to govern wrong," because will is only then triumphant when it is opposed to the will of others, because the pride of power is only then shown, not when it consults the rights and interests of others, but when it insults and tramples on all justice and all humanity. Henry declares his resolution "when France is his, to bend it to his awe, or break it all to pieces"—a resolution worthy of a conqueror, to destroy all that he cannot enslave; and what adds to the joke, he lays all the blame of the consequences of his ambition on those who will not submit tamely to his tyranny.—HAZLITT. Characters of Shakespear's Plays.

## MARRIAGE OF HENRY V AND KATHARINE

England had had her days of gloom, and was destined, as the result of these very famous victories, to have days of still deeper misery; but over the marriage of Henry and Katharine, there were no shadows. No birds of evil omen perched above the broad pennon of the warrior king. All voices joined in shouts of To Doum Laudamus, and the poet sings his song of triumph clear and brilliantly, without a false note or jarring harmony, to the last bar, and, in spite of his own words, with no "rough and all unable pen,"

Our bending author hath pursued the story, In little room confining mighty men.

-WARNER, English History in Shakespeare's Plays.

## FLUELLEN

Among the more serious popular characters—the steady, worthy Gower, the rough Williams, and the dry Batesthe Welshman Fluellen, the king's countryman, is the central point. He is, as the king himself says, a man of "much care and valor," but "out of fashion." Compared with the former companions of the prince, he is like discipline opposed to licence, like pedantry opposed to dissoluteness, conscientiousness to impiety, learning to rudeness, temperance to intoxication, and veiled bravery to concealed cowardice. Contrasted with those boasters, he appears at first a "collier" who pockets every affront. In common with his royal countryman, he is not what he seems. hind little caprices and awkward peculiarities is hidden an honest, brave nature, which should be exhibited by the actor, as it was by Hippisley in Garrick's time, without playfulness or caricature. Open and true, he suffers himself to be deceived for a time by Pistol's bragging, then he seems coldly to submit to insult from him, but he makes

him smart for it thoroughly after the battle, and then gives him "a groat to heal his broken pate." He settles the business on which Henry sets him against Williams, and which brings him a blow, and when the king rewards Williams with a glove full of crowns, he will not be behind in generosity, and gives him a shilling. He speaks good and bad of his superiors, ever according to truth, deeply convinced of the importance of his praise and blame, but he would do his duty under each. He is talkative in the wrong place, takes the word from the lips of others, and is indignant when it is taken from him; but in the night before the battle he knows how to keep himself quiet and calm, for nothing surpasses to him the discipline of the Roman wars, in which this is enjoined. The cold man flashes forth warmly like the king when the French commit the act, so contrary to the law of arms, of killing the soldiers' boys. At the time of his respect for Pistol, the latter begs him to intercede for the church-robber Bardolph, but he made his appeal to the wrong man. It is a matter of discipline, in which Fluellen is inexorable. Indeed he especially esteems his countryman king for having freed himself of these old companions. This is the essential point to him in his learned comparison between Henry V and Alexander the Great, that the latter killed his friends in his intoxication, while the former turned away his when he was "in his right wits." Since then his countryman is inscribed in his honest scrupulous heart, though before he had certainly made little of the dissolute fellow: now he cares not who knows that he is the king's countryman, he needs not to be ashamed of him "so long as his majesty is an honest man." Happy it is that the noble Henry can utter a cordial amen to this remark, "God keep me so;" his captain Fluellen would at once renounce his friendship if he learned from him his first dishonorable trick. contentedness of an integrity, unshaken indeed, but also never exposed to any temptation, is excellently designed in all the features of this character.—Genvinus, Shakespeare Commentaries.

#### THE MOTIVE OF THE PLAY

The principal historical feature, the description of the spirit of the age with its relations to the past, and the character of the two belligerent nations is brought out in a truly dramatic style, by giving the utmost animation to the action. Henry IV, on his death-bed, had counselled his son to engage

"Giddy minds With foreign quarrels."

And, in fact, "giddiness" and vacillation were the leading features in the character of the age; the reason of this lay not only in the unjust usurpation of Henry IV, which, owing to the close connection existing between the state and its various members, exercised its influence on the barons and people, but also in the progressive development of the state and of the nation itself. The corporative estates of the kingdom, the clergy, knights and burghers, incited by an esprit de corps and by their well-ordered organization, felt their power and endeavored to assert it, both against the royal power and against one another. Their disputes among one another would have been of more frequent occurrence had it not been for the fact that, in direct contrast to the French nobility, the English barons generally sided with the commoners, so as mutually to protect their rights against the pretensions of the crown. Each of these several parties endeavored to promote their own interests and to act with the greatest possible amount of freedom; their active strength naturally strove to find a vigorous sphere of action and would have consumed itself, and thus internally destroyed the organism of the state, had it not succeeded in obtaining vent in an outward direction. In France, on the other hand, the vanity. the excessive arrogance of the court, the nobility and the people desired war in order to realize their proud dream of internal and external superiority; the historical course of the nation's culture required that it should be thoroughly

humbled by misery and wretchedness, otherwise it would have decayed prematurely through extravagance and effeminate luxury. Moreover in France also, the organism of the state was broken up into so many separate and independent corporations that it required a great and general interest, a great national disaster to preserve their consciousness of mutual dependence and unity.—Ulrici, Shakespeare's Dramatic Art.

#### THE DRAMATIC STRUCTURE

The dramatic structure is not of a normal type; and this may be implied from the mere presence of a chorus in front of each act; briefly, we have a combination of the two methods, the dramatic and the epic; the story is told mostly by action and dialogue, but partly by an extradramatic narrator. To this composite treatment Shakespeare was driven by the scope and grandeur of his subject, and, as is true of nearly all his experiments, the composite method was successful. It is customary, however, to compare the Choruses that link the episodes of Henry V with their predecessors in the classic drama; customary also to assert that they have nothing in common with the latter. But the brief truth is that the nature and the function of the classic chorus was variable: that the Chorus in Henry V assumes much of this nature and many of these functions, while it adds yet others-"prologuelike" says the poet himself. Apart, moreover, from their dramatic functions, these Choruses are epic in some of their aspects: "O for a Muse of fire that would ascend The brightest heaven of invention."

They are finely lyrical, and they are odes to the glory of a king, supplying in this particular what would be impossible in drama. In fact, almost every instrument of poetic music may be heard in this magnificent orchestra of Henry V, which remains not least among the glories of the nation that it glorified.—Luce, Handbook to Shakespeare's Works.

#### LYRIC GRANDEUR OF THE SUBJECT

The didactic lessons of moral prudence,—the brief sententious precepts,—the descriptions of high actions and high passions,—are alien from the whole spirit of Shakspere's drama. The Henry V constitutes an exception to the general rules upon which he worked. "High actions" are here described as well as exhibited; and high passions, in the Shaksperian sense of the term, scarcely make their appearance upon the scene. Here are no struggles between will and fate; -no frailties of humanity dragging down its virtues into an abyss of guilt and sorrow,—no crimes,—no obduracy,—no penitence. We have the lofty and unconquerable spirit of national and individual heroism riding triumphantly over every danger; but the spirit is so lofty that we feel no uncertainty for the issue. We should know, even if we had no foreknowledge of the event. that it must conquer. We can scarcely weep over those who fall in that "glorious and well-foughten field," for "they kept together in their chivalry," and their last words sound as a glorious hymn of exultation. The subject is altogether one of lyric grandeur; but it is not one, we think, which Shakspere would have chosen for a drama.-Knight, Pictorial Shakspere.

## THE LIFE OF KING HENRY V

## DRAMATIS PERSONÆ

KING HENRY the Fifth
DUKE OF GLOUCESTER,
DUKE OF GLOUCESTER,
DUKE OF BEDFORD,
DUKE OF EXETER, uncle to the King
DUKE OF YORK, cousin to the King
EARLS OF SALISBURY, WESTMORELAND, and WARWICK
ARCHBISHOF OF CANTERBURY
BISHOP OF ELY
EARL OF CAMBRIDGE
LORD SCROOP

SIR THOMAS GREY

Sir Thomas Crey
Sir Thomas Erpingham, Gower, Fluellen, Macmorris, Jamy,
officers in King Henry's army
Bates, Court, Williams, soldiers in the same
Pistol, Nym, Bardolpy
Boy
A Herald

CHARLES the Sixth, King of France
LEWIS, the Dauphin
DUKES OF BURGUNDY, ORLEANS, and BOURBON
The Constable of France
RAMBURES and GRANDPRÉ, French Lords
Governor of Harfleur
MONTJOY, a Frênch Herald
Ambassadors to the King of England

ISABEL, Queen of France
KATHARINE, daughter to Charles and Isabel
Alice, a lady attending on her
Hostess of a tavern in Eastcheap, formerly Mistress Quickly, and
now married to Pistol

Lords, Ladies, Officers, Soldiers, Citizens, Messengers, and Attendants

Chorus

SCENE: England; afterwards France

#### **SYNOPSIS**

## By J. Ellis Burdick

#### ACT I

Henry V resolves to claim the throne of France, basing his authority on the old Salic law. He first demands certain provinces and in reply the Dauphin sends him a bag of tennis-balls, evidently thinking that the English king has not outgrown his wild youth. Henry then declares war.

#### ACT II

Sir John Falstaff and his friends cannot understand the commendable change in the character of the king, who has dismissed the wild associates of his youth. Falstaff dies of a broken heart. All England wishes success and conquest to attend the king in his invasion of France. The French, fearing for their country, bribe three English nobles to murder the king before his embarkation at South Hampton. But the plot is discovered in time and the conspirators put to death.

#### ACT III

The city of Harfleur in France is besieged and taken by the English. Sickness and lack of food weaken the English army, but nevertheless the king, relying upon the bravery of his men, pitches his camp at Agincourt, wellknowing that the French will give battle there.

#### ACT IV

The English prepare energetically for the battle, the king himself in disguise going through the camp and talk-

## KING HENRY V

## Synopsis

ing with the soldiers. So certain are the French of victory on the morrow, that little preparation is made by them. At daybreak the Dauphin's forces are overwhelmingly defeated.

#### ACT V

The French ask for peace. This Henry agrees to when the French have yielded to his conditions. He demands that he be recognized as heir to the French throne, and that Katharine, daughter of the French king, be given him in marriage.

# THE LIFE OF KING HENRY V

### PROLOGUE

#### Enter Chorus.

Chor. O for a Muse of fire, that would ascend
The brightest heaven of invention,
A kingdom for a stage, princes to act
And monarchs to behold the swelling scene!
Then should the warlike Harry, like himself,
Assume the port of Mars; and at his heels,
Leash'd in like hounds, should famine, sword
and fire

Crouch for employment. But pardon, gentles all,

The flat unraised spirits that have dared
On this unworthy scaffold to bring forth
So great an object: can this cockpit hold
The vasty fields of France? or may we cram

<sup>7. &</sup>quot;famine, sword and fire"; this trio is probably suggested by a speech of Henry's, as reported by Holinshed, in which he replies to suppliant citizens, during his siege of Rouen (1419), that Bellona, the goddess of battle, had three handmaidens . . . blood, fire, and famine, all of which were at his choice to use (Hol. iii. 367, ed. Stone).—C. H. H.

<sup>9. &</sup>quot;spirits that have dared"; so Staunton; Ff. 1, 2, S, "hath"; F. 4, "spirit, that hath."—I. G.

Within this wooden O the very casques That did affright the air at Agincourt? O, pardon! since a crooked figure may Attest in little place a million; And let us, ciphers to this great accompt, On your imaginary forces work. Suppose within the girdle of these walls Are now confined two mighty monarchies, 20 Whose high upreared and abutting fronts The perilous narrow ocean parts asunder: Piece out our imperfections with your thoughts; Into a thousand parts divide one man, And make imaginary puissance; Think, when we talk of horses, that you see them

Printing their proud hoofs i' the receiving earth; For 'tis your thoughts that now must deck our kings.

Carry them here and there; jumping o'er times, Turning the accomplishment of many years <sup>30</sup> Into an hour-glass: for the which supply, Admit me Chorus to this history; Who prologue-like your humble patience pray, Gently to hear, kindly to judge, our play.

Exit.

25. "puissance"; (three syllables).—C. H. H.

<sup>13.</sup> The "Wooden O" was the Globe Theater on the Bankside, which was circular withinside.—It would seem that "very" was sometimes used in the sense of mere. "The very casques"; that is, "so much as the casques," or "merely the casques." So in The Taming of the Shrew: "Thou false deluding slave, that feed'st me with the very name of meat."—H. N. H.

<sup>18. &</sup>quot;on your imaginary forces work"; that is, your powers of imagination: imaginary for imaginative. This indifferent use of the active and passive forms occurs continually in these plays.—H. N. H.

## ACT FIRST

#### SCENE I

London. An ante-Chamber in the King's palace.

Enter the Archbishop of Canterbury, and the Bishop of Ely.

Cant. My lord, I'll tell you; that self bill is urged, Which in the eleventh year of the last king's reign

Was like, and had indeed against us pass'd, But that the scambling and unquiet time Did push it out of farther question.

Ely. But how, my lord, shall we resist it now?

Cant. It must be thought on. If it pass against us,

We lose the better half of our possession:
For all the temporal lands, which men devout
By testament have given to the church, 10
Would they strip from us; being valued thus:
As much as would maintain, to the king's honor,
Full fifteen earls and fifteen hundred knights,
Six thousand and two hundred good esquires;

Sc. 1. "Canterbury"; this was Henrie Chichele. Shakespeare follows the chronicles in attributing to him the chief share in the clerical plot for diverting the king's attention from his confiscation bill.—C. H. H.

<sup>7-19.</sup> This is taken almost literally from Holinshed.-H. N. H.

And, to relief of lazars and weak age,
Of indigent faint souls past corporal toil,
A hundred almshouses right well supplied;
And to the coffers of the king beside,
A thousand pounds by the year: thus runs the

bill.

Ely. This would drink deep.

Cant. 'Twould drink the cup and all. 20

Ely. But what prevention?

Cant. The king is full of grace and fair regard. Ely. And a true lover of the holy church.

Cant. The courses of his youth promised it not.

The breath no sooner left his father's body, But that his wildness, mortified in him, Seem'd to die too; yea, at that very moment, Consideration like an angel came And whipp'd the offending Adam out of him, Leaving his body as a paradise,

To envelope and contain celestial spirits.

Never was such a sudden scholar made;

Never came reformation in a flood,

With such a heady currance, scouring faults;

Nor never Hydra-headed willfulness

So soon did lose his seat, and all at once,

As in this king.

Ely: We are blessed in the change. Cant. Hear him but reason in divinity,

And all-admiring with an inward wish
You would desire the king were made a prelate:

<sup>19. &</sup>quot;A thousand pounds by the year"; "Hall and Holinshed the principal sum. 'And the king to have clerely to his cofers twentie thousand poundes' (Hall). Shakespeare reckons interest therefore at five per cent" (Wright).—C. H. H.

Hear him debate of commonwealth affairs, 41 You would say it hath been all in all his study: List his discourse of war, and you shall hear A fearful battle render'd you in music: Turn him to any cause of policy, The Gordian knot of it he will unloose. Familiar as his garter: that, when he speaks, The air, a charter'd libertine, is still, And the mute wonder lurketh in men's ears, To steal his sweet and honey'd sentences; 50 So that the art and practic part of life Must be the mistress to this theoric: Which is a wonder how his grace should glean it, Since his addiction was to courses vain. His companies unletter'd, rude and shallow,

51, 52. That is, he must have drawn his theory, digested his order and method of thought, from the art and practice of life, instead of shaping the latter by the rules and measures of the former: which is strange, since he has never been seen in the way either of learning the things in question by experience, or of digesting the fruits of experience into theory. Practic and theoric, or practique and theorique, were the old spelling of practice and theory. An apt commentary on the text occurs in A Treatise of Human Learning, by Lord Brooke, who was a star in the same constellation with Shakespeare, and one of the profoundest thinkers of the time.

"Againe, the active, necessarie arts
Ought to be briefe in bookes, in practise long:
Short precepts may extend to many parts;
The practise must be large, or not be strong.
For if these two be in one ballance weigh'd,
The artless use bears down the useless art.
The world should therefore her instructions draw
Backe unto life and actions, whence they came;
That practise, which gave being, might give law,
To make them short, cleare, fruitfull unto man:
As God made all for use, even so must she
By chance and use uphold her mystery."—H. N. H.

His hours fill'd up with riots, banquets, sports, And never noted in him any study, Any retirement, any sequestration From open haunts and popularity.

Ely. The strawberry grows underneath the nettle,
And wholesome berries thrive and ripen best 61
Neighbor'd by fruit of baser quality:
And so the prince obscured his contemplation
Under the veil of wildness; which, no doubt,
Grew like the summer grass, fastest by night,
Unseen, yet crescive in his faculty.

Cant. It must be so; for miracles are ceased; And therefore we must needs admit the means How things are perfected.

Ely. But, my good lord,
How now for mitigation of this bill 70
Urged by the commons? Doth his majesty
Incline to it, or no?

Cant. He seems indifferent,
Or rather swaying more upon our part
Than cherishing the exhibiters against us;
For I have made an offer to his majesty,
Upon our spiritual convocation
And in regard of causes now in hand,
Which I have open'd to his grace at large,

61, 62. "wholesome berries," etc.; it has been pointed out that Montaigne expresses this idea more explicitly in a passage (iii. 9) which Shakespeare perhaps knew in the original. In Florio's translation (1603) it runs: "Roses and Violets are ever the sweeter and more odoriferous, that grow neere under Garlike and Onions, forasmuch as they suck and draw all the ill savours of the ground unto them."—C. H. H.

66. "crescive in his faculty"; increasing in virtue of its latent capacity.—C. H. H.

F

S,

As touching France, to give a greater sum
Than ever at one time the clergy yet
Did to his predecessors part withal.
Ely. How did this offer seem received, my lord?

Cant. With good acceptance of his majesty;
Save that there was not time enough to hear,
As I perceived his grace would fain have done

As I perceived his grace would fain have done, The severals and unhidden passages Of his true titles to some certain dukedoms, And generally to the crown and seat of France, Derived from Edward, his great-grandfather.

Ely. What was the impediment that broke this off?

Cant. The French ambassador upon that instant Craved audience; and the hour, I think, is come To give him hearing: is it four o'clock?

Ely. It is.

Cant. Then go we in, to know his embassy;
Which I could with a ready guess declare,
Before the Frenchman speak a word of it.
Ely. I'll wait upon you, and I long to hear it.

[Exeunt.

86. "passages"; that is, the particulars, and clear unconcealed circumstances.—"Severals," plural, was of old used much as we use details.—H. N. H.

#### SCENE II

The same. The Presence chamber.

Enter King Henry, Gloucester, Bedford, Exeter, Warwick, Westmoreland, and Attendants.

K. Hen. Where is my gracious Lord of Canterbury?

Exe. Not here in presence.

K. Hen. Send for him, good uncle.

West. Shall we call in the ambassador, my liege?

K. Hen. Not yet, my cousin: we would be resolved,

Before we hear him, of some things of weight That task our thoughts, concerning us and France.

Enter the Archbishop of Canterbury and the Bishop of Ely.

Cant. God and his angels guard your sacred throne,

Sc. 2. The princes Humphrey and John were made dukes of Gloucester and Bedford at the parliament mentioned in scene i. ll. 7–19. At the same time, according to Holinshed, Thomas Beaufort, marquess of Dorset, was made duke of Exeter. The Beaufort family sprung from John of Gaunt by Katherine Swynford, to whom he was married after she had borne him several children.—The earldom of Warwick was at that time in the family of Beauchamp, and the earl of Westmoreland was Ralph Nevil.—H. N. H.

3. In all the quartos the play begins at this speech. It is there assigned to Exeter, and runs thus: "Shall I call in the ambassador,

my liege?"—H. N. H.

4. "cousin"; Westmoreland was a cousin only by marriage. He had married, as his second wife, a daughter of John of Gaunt, half sister of Henry IV, and aunt of the king.—C. H. H.

And make you long become it!

K. Hen. Sure, we thank you.

My learned lord, we pray you to proceed
And justly and religiously unfold
Why the law Salique that they have in France
Or should, or should not, bar us in our claim:
And God forbid, my dear and faithful lord,
That you should fashion, wrest, or bow your
reading,

Or nicely charge your understanding soul With opening titles miscreate, whose right Suits not in native colors with the truth; For God doth know how many now in health Shall drop their blood in approbation Of what your reverence shall incite us to.

8-32. We subjoin this speech as it stands in the quartos, that the reader may have some means of judging for himself touching some points handled in our Introduction:

"Sure we thank you: and, good my lord, proceed, Why the law Salique, which they have in France, Or should or should not stop in us our claim: And God forbid, my wise and learned lord, That you should fashion, frame, or wrest the same. For God doth know how many now in health Shall drop their blood in approbation Of what your reverence shall incite us to. Therefore take heed how you impawn our person, How you awake the sleeping sword of war: We charge you in the name of God take heed. After this conjuration, speak, my lord; And we will judge, note, and believe in heart, That what you speak is wash'd as pure As sin in basptism."—H. N. H.

<sup>14. &</sup>quot;bow"; warp.-C. H. H.

<sup>15, 16. &</sup>quot;Or nicely . . . miscreate"; or burden your knowing or conscious soul with displaying false titles in a specious manner, or opening pretensions which, if shown in their native colors, would be false.—H. N. H.

Therefore take heed how you impawn our person,

How you awake our sleeping sword of war: We charge you, in the name of God, take heed; For never two such kingdoms did contend Without much fall of blood; whose guiltless drops

Are every one a woe, a sore complaint
'Gainst him whose wrongs give edge unto the
swords

That make such waste in brief mortality.
Under this conjuration speak, my lord;
For we will hear, note and believe in heart 30
That what you speak is in your conscience wash'd

As pure as sin with baptism.

Cant. Then hear me, gracious sovereign, and you peers,

That owe yourselves, your lives and services To this imperial throne. There is no bar To make against your highness' claim to France But this, which they produce from Pharamond, 'In terram Salicam mulieres ne succedant:' 'No woman shall succeed in Salique land:' Which Salique land the French unjustly gloze To be the realm of France, and Pharamond 41 The founder of this law and female bar. Yet their own authors faithfully affirm That the land Salique is in Germany,

<sup>32. &</sup>quot;as pure as sin"; (concisely expressed for) "as pure as the heart from sin."—C. H. H.

<sup>33.</sup> The whole of the archbishop's exposition is taken from Holinshed, in parts almost word for word.—C. H. H.

Between the floods of Sala and of Elbe; Where Charles the Great, having subdued the Saxons,

There left behind and settled certain French: Who, holding in disdain the German women For some dishonest manners of their life. Establish'd then this law; to wit, no female 50 Should be inheritrix in Salique land: Which Salique, as I said, 'twixt Elbe and Sala, Is at this day in Germany call'd Meisen. Then doth it well appear the Salique law Was not devised for the realm of France: Nor did the French possess the Salique land Until four hundred one and twenty years After defunction of King Pharamond, Idly supposed the founder of this law; Who died within the year of our redemption 60 Four hundred twenty-six; and Charles the Great

Subdued the Saxons, and did seat the French Beyond the river Sala, in the year Eight hundred five. Besides, their writers say, King Pepin, which deposed Childeric, Did, as heir general, being descended Of Blithild, which was daughter to King Clothair.

<sup>45, 52. &</sup>quot;Elbe," restored by Capell; Ff., "Elue"; (Holinshed, "Elbe"; Hall, "Elve").—I. G.

<sup>57, 61, 64.</sup> The numbers and the reckoning are from Holinshed. As Rolfe pointed out, he seems to have deducted 405 from 826, instead of 426 from 805.—C. H. H.

<sup>61-64.</sup> Theobald (Warburton); cp. Montaigne's Essays, III. 9, (vide Florio's translation).—I. G.

Make claim and title to the crown of France. Hugh Capet also, who usurp'd the crown Of Charles the duke of Lorraine, sole heir male Of the true line and stock of Charles the Great, To find his title with some shows of truth, 72 Though, in pure truth, it was corrupt and naught,

Convey'd himself as heir to the Lady Lingare, Daughter to Charlemain, who was the son To Lewis the emperor, and Lewis the son Of Charles the Great. Also King Lewis the tenth,

Who was sole heir to the usurper Capet,

72. "to find"; so in the folio; in the quartos, fine, which latter is generally retained in modern editions as meaning to trim up, adorn, or make fine, with fair appearances. To "find his title" is to ground or make out his title; as in our law phrase, to find a bill against a man, for to make out or ground an indictment.—H. N. H.

74. "convey'd," etc.; that is, passed himself off as heir to the lady Lingare. Bishop Cooper has the same expression: "To convey himself to be of some noble family."—The matter is thus stated by Holinshed: "Hugh Capet also, who usurped the crowne upon Charles duke of Loraine, the sole heire male of the line and stocke of Charles the great, to make his title seeme true, and appeare good, though in deed it was starke naught, conveied himselfe as heire to the ladie Lingard, daughter to king Charlemaine."—H. N. H.

75. "Charlemain"; i. e. Carloman (Carlman). Historically it was Charles the Bold.—C. H. H.

76. "Lewis"; monosyllabic throughout.—C. H. H.

77. "Lewis the tenth"; the reading of Ff., following Holinshed; Pope, from Hall, reads "ninth."—I. G.

This should be Lewis the *Ninth*. The Poet took the mistake from Holinshed, who states the matter thus: "King Lewes also the *tenth*, otherwise called saint Lewes, being verie heire to the said usurper Hugh Capet, could never be satisfied in his conscience how he might justlie keepe the crowne, till he was fullie instructed that queene Isabell his grandmother was lineallie descended of the ladie Ermengard, daughter and heire to the above named Charles duke of Loraine."—H. N. H.

Could not keep quiet in his conscience, Wearing the crown of France, till satisfied 80 That fair Queen Isabel, his grandmother, Was lineal of the Lady Ermengare, Daughter to Charles the foresaid duke of Lorraine:

By the which marriage the line of Charles the Great

Was re-united to the crown of France. So that, as clear as is the summer's sun, King Pepin's title and Hugh Capet's claim, King Lewis his satisfaction, all appear To hold in right and title of the female: So do the kings of France unto this day; 90 Howbeit they would hold up this Salique law To bar your highness claiming from the female, And rather choose to hide them in a net Than amply to imbar their crooked titles Usurp'd from you and your progenitors.

K. Hen. May I with right and conscience make this claim?

Cant. The sin upon my head, dread sovereign!

94. "amply to imbar"; so Ff. (Ff. 1, 2, "imbarre"); Qq. 1, ", "imbace," Q. 3, "imbrace"; Rowe, "make bare"; Theobald (Warburton), "imbare"; Pope, "openly imbrace," etc. Schmidt explains the lines:—"They strive to exclude you, instead of excluding amply, i. e., without restriction or subterfuge, their own false titles." Perhaps Mr. W. A. Wright's explanation is the truer, taking "imbar" in the sense of "to bar in," "secure":—"The Kings of France, says the Archbishop, whose own right is derived only through the female line, prefer to shelter themselves under the flimsy protection of an appeal to the Salic law, which would exclude Henry's claim, instead of fully securing and defending their own titles by maintaining that though, like Henry's, derived through the female line, their claim was stronger than his."—I. G.

For in the book of Numbers is it writ,
When the man dies, let the inheritance
Descend unto the daughter. Gracious lord, 100
Stand for your own; unwind your bloody flag;
Look back into your mighty ancestors:
Go, my dread lord, to your great-grandsire's tomb.

From whom you claim; invoke his warlike spirit,

And your great-uncle's, Edward the Black Prince,

Who on the French ground play'd a tragedy,
Making defeat on the full power of France,
Whiles his most mighty father on a hill
Stood smiling to behold his lion's whelp
Forage in blood of French nobility.

O noble English, that could entertain
With half their forces the full pride of France
And let another half stand laughing by,
All out of work and cold for action!

Ely. Awake remembrance of these valiant dead, And with your puissant arm renew their feats: You are their heir; you sit upon their throne; The blood and courage that renowned them

98. "in the Book of Numbers"; cp. Numbers xxvii. 1-11. 99. "man"; the reading of Ff.; Qq., "sonne."—I. G.

110. "Forage in"; Ff., "Forrage in"; Q. 1, "Foraging"; Q. 3, "Forraging the."-I. G.

114. "cold for action"; that is, "cold for want of action," as it is commonly explained; which Knight thinks is taking the words too literally, just as if, where the literal construction will stand, that which is farthest from this were not commonly the worst. However, he very aptly suggests, that the meaning may be, indisposed to action, as knowing their help was not wanted; that there were enough to do the work without them.—H. N. H.

Runs in your veins; and my thrice-puissant liege

Is in the very May-morn of his youth, Ripe for exploits and mighty enterprises.

Exe. Your brother kings and monarchs of the earth

Do all expect that you should rouse yourself, As did the former lions of your blood.

West. They know your grace hath cause and means and might;

So hath your highness; never king of England Had nobles richer and more loyal subjects,

Whose hearts have left their bodies here in England

And lie pavilion'd in the fields of France.

Cant. O, let their bodies follow, my dear liege, 130

125. "Your grace hath cause and means." Hanmer reads "Your race hath had cause, means." Various readings have been suggested, but there seems to be no difficulty whatever in understanding the text as it stands.—I. G.

125, 126. Coleridge thinks that perhaps these lines should be recited dramatically thus:

"They know your grace hath cause, and means, and might: So hath your highness,—never king of England Had nobles richer, and more loyal subjects";

which infers an ellipsis very much in Shakespeare's manner. Of course the sense expressed in full would give a reading something thus: "So hath your highness rich nobles and loyal subjects; no king of England ever had any that were more so."—H. N. H.

130-135. So in Holinshed's paraphrase of the archbishop's speech: "At length, having said sufficientlie for the proofe of the king's just and lawful title to the crowne of France, he exhorted him to advance foorth his banner to fight for his right, to spare neither bloud, sword, nor fire, sith his warre was just, his cause good, and his claime true: and he declared that in their spirituall convocation they had granted to his highnesse such a summe of monie, as never by no spirituall persons was to any prince before those daies given or advanced."—H. N. H.

With blood and sword and fire to win your

In aid whereof we of the spiritualty Will raise your highness such a mighty sum As never did the clergy at one time Bring in to any of your ancestors.

K. Hen. We must not only arm to invade the French,

But lay down our proportions to defend Against the Scot, who will make road upon us With all advantages.

Cant. They of those marches, gracious sovereign, Shall be a wall sufficient to defend Our inland from the pilfering borderers.

K. Hen. We do not mean the coursing snatchers only.

But fear the main intendment of the Scot. Who hath been still a giddy neighbor to us; For you shall read that my great-grandfather Never went with his forces into France. But that the Scot on his unfurnish'd kingdom Came pouring, like the tide into a breach, With ample and brim fulness of his force, 150

131. "blood"; so Ff. 3, 4; F. 1, "Bloods"; F. 2, "Blouds."-I. G. 140-142. The marches are the borders. The quartos have this speech thus:

"The marches, gracious sovereign, shall be sufficient To guard your England from the pilfering borderers"; where, as Mr. Collier suggests, the putting of England for inland, which latter the sense plainly requires, would seem to argue rather a mishearing of the lines as spoken, than a misreading of the manuscript.-H. N. H.

150. "with ample and brim fulness"; probably "brim" is here adjectival; Pope reads "brimfulness" but the accent favors the

present reading.—I. G.

Galling the gleaned land with hot assays,
Girding with grievous siege castles and towns;
That England, being empty of defense,
Hath shook and trembled at the ill neighborhood.

Cant. She hath been then more fear'd than harm'd, my liege;

For hear her but exampled by herself;
When all her chivalry hath been in France,
And she a mourning widow of her nobles,
She hath herself not only well defended,
But taken and impounded as a stray
The King of Scots; whom she did send to
France,

To fill King Edward's fame with prisoner kings,

And make her chronicle as rich with praise, As is the ooze and bottom of the sea

With sunken wreck and sumless treasuries.

West. But there's a saying very old and true,
'If that you will France win,
Then with Scotland first begin:'

154. "the ill-neighborhood"; Boswell, from Qq., reads "the bruit thereof."-I. G.

161. "the King of Scots"; King David, taken at Neville's Cross, 1346.—C. H. H.

162. "prisoner kings"; King John of France was likewise taken.—C. H. H.

163. "her chronicle"; Capell, Johnson conj.; Ff. read, "their C."; Qq., "your Chronicles"; Rowe, "his Chronicle."—I. G.

As Knight remarks, in old manuscripts your and their were written alike.—H. N. H.

166. "Westmoreland"; in Ff. the following speech is given to Exeter, in Qq. to "a lord." In Holinshed the corresponding speech is spoken by Westmoreland; hence Capell restored his name here.—C. H. H.

For once the eagle England being in prey, To her unguarded nest the weasel Scot 170 Comes sneaking and so sucks her princely eggs, Playing the mouse in absence of the cat, To tear and havoc more than she can eat.

Exe. It follows then the cat must stay at home:
Yet that is but a crush'd necessity,
Since we have locks to safeguard necessaries,
And pretty traps to catch the petty thieves,
While that the armed hand doth fight abroad,
The advised head defends itself at home;
For government, though high and low and lower.

180

Put into parts, doth keep in one consent, Congreeing in a full and natural close, Like music.

173. "tear"; so Rowe, ed. 2; Ff., "tame"; Qq. "spoil"; Theobald, "taint."—I. G.

The quartos read,—"To spoil and havoc"; the folio,—"To tame and havoc"; neither of which agrees very well with the sense. We concur, therefore, with Collier and Verplanck, that tame was a misprint for teare, as the word was then spelled.—The matter is thus related by Holinshed: "When the archbishop had ended his prepared tale, Rafe Nevill earle of Westmerland, and as then lord Warden of the marches against Scotland, thought good to moove the king to begin first with Scotland, concluding the summe of his tale with this old saieng: Who so will France win, must with Scotland first begin."—H. N. H.

175. "crush'd necessity"; so in the folio: in the quartos "curs'd necessity"; which latter is commonly preferred in modern editions, though divers third readings have been proposed, to get rid of the alleged difficulty of the passage. We agree with Singer, Knight, and Verplanck, that there is little real difficulty in crush'd. Exeter's meaning apparently is,—"The necessity which you urge is overcome, done away, crushed, by the argument that we have locks and pretty traps for security against the weasel; so that it does not follow that the cat must stay at home."—H. N. H.

180-183. Theobald first compared these lines with Cicero, De

Therefore doth heaven divid Cant. The state of man in divers functions, Setting endeavor in continual motion; To which is fixed, as an aim or butt, Obedience: for so work the honey-bees, Creatures that by a rule in nature teach The act of order to a peopled kingdom. They have a king and officers of sorts; 190 Where some, like magistrates, correct at home, Others, like merchants, venture trade abroad, Others, like soldiers, armed in their stings, Make boot upon the summer's velvet buds, Which pillage they with merry march bring home

To the tent-royal of their emperor; Who, busied in his majesty, surveys The singing masons building roofs of gold, The civil citizens kneading up the honey,

Republica, ii. 42, and thought that Shakespeare had perhaps borrowed from Cicero.—I. G.

The profound and beautiful idea of this passage occurs in a fragment quoted by St. Augustine from a lost book of Cicero's. But Shakespeare, if he did not discover it with his own unassisted eye, was more likely to derive it from Plato, who was much studied in England in his time. In the fourth book of his Republic he speaks something thus: "It is not wisdom and strength alone that make a state wise and strong; but order, like the harmony called the diapason, runs through the whole state, making the weakest, and the strongest, and the middling people move in one concent." And again: "The harmonic power of political justice is the same as that musical concent which connects the three chords, the octave, the bass, and the fifth."—H. N. H.

187-203. Lyly, in his Euphues (Arber's Reprint, pp. 262-4), has a similar description of the common-wealth of the bees: its ultimate source is probably Pliny's Natural History, Book xi. (n. b., Holland's translation did not appear till 1601).—I. G.

197. "majesty"; so Rowe from Qq.; Ff., "Maiesties."-I. G.

The poor mechanic porters crowding in
Their heavy burdens at his narrow gate,
The sad-eyed justice, with his surly hum,
Delivering o'er to executors pale
The lazy yawning drone. I this infer,
That many things, having full reference
To one consent, may work contrariously:
As many arrows, loosed several ways,
Come to one mark; as many ways meet in one
town;

As many fresh streams meet in one salt sea;
As many lines close in the dial's center;
So may a thousand actions, once afoot,
End in one purpose, and be all well borne
Without defeat. Therefore to France, my liege.

Divide your happy England into four; Whereof take you one quarter into France, And you withal shall make all Gallia shake. If we, with thrice such powers left at home, Cannot defend our own doors from the dog, Let us be worried and our nation lose

204. "lazy yawning drone"; we have once before caught Shake-speare watching at the bee-hive, and using the work carried on there as one of his classics. It need scarce be said that this description could only have been given from his own observation. And what an eye he must have had for whatsoever is most poetical in nature!—H. N. H.

208. "Come," so Ff.; Capell, from Qq., "fly"; "as many ways meet in one town"; Capell, from Qq., reads "As many several wayes meete in one towne"; Dyce, Lettsom conj. "As many several streets," etc.—I. G.

209. "meet in one salt sea"; Capell, from Qq., reads "run in one self sea"; Vaughan conj. "run in one salt sea."—I. G. 212. "End"; Pope's emendation from Qq.; Ff., "And."—I. G.

220

The name of hardiness and policy.

K. Hen. Call in the messengers sent from the Dauphin. [Exeunt some Attendants. Now are we well resolved; and, by God's help, And yours, the noble sinews of our power, France being ours, we'll bend it to our awe, Or break it all to pieces: or there we'll sit, Ruling in large and ample empery O'er France and all her almost kingly dukedoms,

Or lay these bones in an unworthy urn,
Tombless, with no remembrance over them:
Either our history shall with full mouth
230
Speak freely of our acts, or else our grave,
Like Turkish mute, shall have a tongueless
mouth,

Not worship'd with a waxen epitaph.

Enter Ambassadors of France.

Now are we well prepared to know the pleasure Of our fair cousin Dauphin; for we hear Your greeting is from him, not from the king.

231, 232. "our grave, like Turkish mute," etc.; our grave shall be undistinguished, "with no remembrance over it," not honored even by the most ephemeral epitaph.—C. H. H.

233. "waxen epitaph"; the quartos have "paper epitaph." We subjoin the whole speech as there given:

"Call in the messenger sent from the Dauphin;
And by your aid, the noble sinews of our land,
France being ours, we'll bring it to our awe,
Or break it all in pieces.
Either our chronicles shall with full mouth speak
Freely of our acts, or else like tongueless mutes,—
Not worshipp'd with a paper epitaph."—H. N. H.

First Amb. May't please your majesty to give us leave

Freely to render what we have in charge; Or shall we sparingly show you far off The Dauphin's meaning and our embassy? 240

K. Hen. We are no tyrant, but a Christian king; Unto whose grace our passion is as subject As are our wretches fetter'd in our prisons: Therefore with frank and with uncurbed plainness

Tell us the Dauphin's mind.

First Amb. Thus, then, in few.

Your highness, lately sending into France, Did claim some certain dukedoms, in the right Of your great predecessor, King Edward the third.

In answer of which claim, the prince our master Says that you savor too much of your youth, 250 And bids you be advised there's nought in France

That can be with a nimble galliard won; You cannot revel into dukedoms there. He therefore sends you, meeter for your spirit,

252. The "galliard" was a nimble, sprightly dance. It is thus described by Sir John Davies in his superb poem On Dancing:

"But for more diverse and more pleasing show,
A swift and wandering dance she did invent,
With passages uncertain to and fro,
Yet with a certain answer and consent
To the quick music of the instrument.
A gallant dance, that lively doth bewray
A spirit and a virtue masculine,
Impatient that her house on earth should stay,
Since she herself is flery and divine."—H. N. H.

This tun of treasure; and, in lieu of this,
Desires you let the dukedoms that you claim
Hear no more of you. This the Dauphin
speaks.

K. Hen. What treasure, uncle?

Exe. Tennis-balls, my liege.

K. Hen. We are glad the Dauphin is so pleasant with us;

His present and your pains we thank you for: When we have match'd our rackets to these balls, 261

We will, in France, by God's grace, play a set Shall strike his father's crown into the hazard. Tell him he hath made a match with such a wrangler

That all the courts of France will be disturb'd With chaces. And we understand him well,

255. "This tun of treasure"; probably suggested by the corresponding words in The Famous Victories.—I. G.

"tun"; probably a keg.—C. H. H.

263. "shall strike his father's crown into the hazard"; hazard used technically, "the hazard in a tennis-court"; glosses, "grille de

tripot" in old French dictionaries.-I. G.

The "lower hazard" was the technical name, in tennis, for a certain hole in the wall of the tennis-court, near the ground. "A stroke into the lower hazard would be a winning stroke" (J. Marshall, Annals of Tennis). Hence the expression is literally equivalent to "win the game." But there is, as throughout the passage, a reference to the ordinary sense of the word.—C. H. H.

266. "chaces"; Mr. Collier says,—"A chase at tennis is the duration of a contest between the players, in which the strife on each side is to keep up the ball." This funny piece of French diplomacy is thus related by Holinshed: "Whilest in the Lent season the king laie at Killingworth, there came to him from the Dolphin of France certeine ambassadors that brought with them a barrell of Paris balles, which from their master they presented to him for a token that was taken in verie ill part, as sent in scorne, to signifie that it was more meet for the king to passe the time with such childish

How he comes o'er us with our wilder days, Not measuring what use we made of them. We never valued this poor seat of England; And therefore, living hence, did give ourself To barbarous license; as 'tis ever common 271 That men are merriest when they are from home.

But tell the Dauphin I will keep my state,
Be like a king and show my sail of greatness
When I do rouse me in my throne of France:
For that I have laid by my majesty,
And plodded like a man for working-days;
But I will rise there with so full a glory
That I will dazzle all the eyes of France,
Yea, strike the Dauphin blind to look on us. 280
And tell the pleasant prince this mock of his
Hath turn'd his balls to gun-stones; and his soul
Shall stand sore charged for the wasteful vengeance

That shall fly with them: for many a thousand widows

Shall this his mock mock out of their dear husbands;

Mock mothers from their sons, mock castles down;

And some are yet ungotten and unborn

exercise, than to attempt any worthie exploit. Wherefore the king wrote to him that yer ought long he would tosse him some London balles that perchance should shake the walles of the best court in France." In the old play, The Famous Victories of Henry V, the "barrel of Paris balls" becomes "a gilded tun of tennis balls."—H. N. H.

<sup>276. &</sup>quot;for that"; so Ff.; Qq. "for this."—C. H. H. 283. "wasteful"; wasting, destructive.—C. H. H.

That shall have cause to curse the Dauphin's scorn.

But this lies all within the will of God,
To whom I do appeal; and in whose name 290
Tell you the Dauphin I am coming on,
To venge me as I may and to put forth
My rightful hand in a well-hallow'd cause.
So get you hence in peace; and tell the Dauphin
His jest will savor but of shallow wit,
When thousands weep more than did laugh
at it.

Convey them with safe conduct. Fare you well.. [Exeunt Ambassadors.

Exe. This was a merry message.

K. Hen. We hope to make the sender blush at it. Therefore, my lords, omit no happy hour 300 That may give furtherance to our expedition; For we have now no thought in us but France, Save those to God, that run before our business. Therefore let our proportions for these wars Be soon collected, and all things thought upon That may with reasonable swiftness add More feathers to our wings; for, God before, We'll chide this Dauphin at his father's door. Therefore let every man now task his thought, That this fair action may on foot be brought.

[Exeunt. Flourish. 310]

307. "God before"; with God's guidance.-C. H. H.

## ACT SECOND

## **PROLOGUE**

#### Enter Chorus.

Chor. Now all the youth of England are on fire, And silken dalliance in the wardrobe lies: Now thrive the armorers, and honor's thought Reigns solely in the breast of every man: They sell the pasture now to buy the horse, Following the mirror of all Christian kings, With winged heels, as English Mercuries. For now sits Expectation in the air, And hides a sword from hilts unto the point With crowns imperial, crowns and coronets, 10 Promised to Harry and his followers. The French, advised by good intelligence Of this most dreadful preparation, Shake in their fear and with pale policy Seek to divert the English purposes. O England! model to thy inward greatness, Like little body with a mighty heart, What mightst thou do, that honor would thee do.

Were all thy children kind and natural!

Pope transferred the Prologue to the end of the first scene.—I. G.

<sup>19. &</sup>quot;kind"; filial.—C. H. H.

But see thy fault! France hath in thee found out 20

A nest of hollow bosoms, which he fills

With treacherous crowns; and three corrupted men,

One, Richard Earl of Cambridge, and the second,

Henry Lord Scroop of Masham, and the third, Sir Thomas Grey, knight, of Northumberland, Have, for the gilt of France,—O guilt indeed!—

Confirm'd conspiracy with fearful France; And by their hands this grace of kings must die, If hell and treason hold their promises, Ere he take ship for France, and in Southampton.

Linger your patience on; and we'll digest The abuse of distance; force a play:

23. "Richard"; this was Richard Plantagenet, younger son to Edmund of Langley, duke of York, and brother to Edward, the duke of York of this play.—H. N. H.

24. "Henry Lord Scroop"; son of Sir Stephen Scroop in Richard II, and step-brother of the Earl of Cambridge.—C. H. H.

26. "gilt"; gold.—C. H. H. 27. "fearful"; timid.—C. H. H.

32. "The abuse of distance; force a play"; so Ff.; Pope, "while we force a play"; Warburton conj. "while we farce a play," etc.; "to force a play" is interpreted by Steevens to mean "to produce a play by compressing many circumstances into a narrow compass." Various emendations have been proposed, but in spite of the imperfection of the line as it stands, no suggestions seem to improve upon it. Perhaps, after all, the line is correct as it stands, with a pause for a syllable at the cæsura, and with a vocalic r in "force," making the word dissyllabic; cp. "flerce," II. iv. 99.—I. G.

We concur with Knight in keeping here exactly to the original text; not that we can pretend to understand it, but because we

The sum is paid; the traitors are agreed; The king is set from London; and the scene Is now transported, gentles, to Southampton; There is the playhouse now, there must you sit: And thence to France shall we convey you safe, And bring you back, charming the narrow seas To give you gentle pass; for, if we may, We'll not offend one stomach with our play. 40 But, till the king come forth, and not till then, Unto Southampton do we shift our scene.

[Exit.

#### Scene I

### London. 'A street.

Enter Corporal Nym and Lieutenant Bardolph.

Bard. Well met, Corporal Nym.Nym. Good morrow, Lieutenant Bardolph.Bard. What, are Ancient Pistol and you friends yet?

see not how it is to be bettered by any lawful correction. The more common reading changes we'll into well, and inserts while we before force, thus: "And well digest the abuse of distance, while we force a play." Mr. Collier retains well instead of we'll, and explains the passage thus: "The Chorus calls upon the audience to digest well the abuse of the scene, arising out of the distance of the various places, and to force a play, or put constraint upon themselves in this respect, for the sake of the drama." Which explanation we give, not as appearing at all satisfactory, but merely in default of a better. We could heartily wish the two lines were away, and are well persuaded they have no business there.—H. N. H.

41. "But till the king come forth," etc.; i. e. "until the King come forth we shall not shift our scene unto Southampton."—I. G. So in the original; but the sense plainly requires the first till

Nym. For my part, I care not: I say little; but when time shall serve, there shall be smiles; but that shall be as it may. I dare not fight; but I will wink and hold out mine iron: it is a simple one; but what though? it will toast cheese, and it will endure cold as another man's sword will: and there's an end.

Bard. I will bestow a breakfast to make you friends; and we'll be all three sworn brothers to France: let it be so, good Corporal Nym.

Nym. Faith, I will live so long as I may, that 's the certain of it; and when I cannot live any longer, I will do as I may: that is my rest, that is the rendezvous of it.

Bard. It is certain, corporal, that he is married 20 to Nell Quickly: and, certainly, she did you wrong; for you were troth-plight to her.

Nym. I cannot tell: things must be as they may: men may sleep, and they may have their throats about them at that time; and some say knives have edges. It must be as

to be when. As the next scene is to be in London, the Chorus warns the spectators to wait for the shifting of the scene to Southampton, till the king comes forth. Perhaps it should be remarked that the shifting of scenes was much more the work of imagination then than it is now, as the senses had little help in a change of places.—H. N. H.

6. "there shall be smiles"; Hanmer conj., Warburton, "there shall be—(smiles)"; Farmer, Collier, 2 ed., "smites" (i. e. blows).—I. G. 13. "three sworn brothers"; in the times of adventure it was usual for two or more chiefs to bind themselves to share in each other's fortunes, and divide their acquisitions between them. They were called fratres jurati.—H. N. H.

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it may: though patience be a tired mare, yet she will plod. There must be conclusions. Well. I cannot tell.

#### Enter Pistol and Hostess.

Bard. Here comes Ancient Pistol and his wife: 30 good corporal, be patient here. How now, mine host Pistol!

Pist. Base tike, call'st thou me host? Now, by this hand, I swear, I scorn the term; Nor shall my Nell keep lodgers.

Host. No, by my troth, not long; for we cannot lodge and board a dozen or fourteen gentlewomen that live honestly by the prick of their needles, but it will be thought we keep a bawdy house straight. [Nym and Pistol 40] draw.] O well a day, Lady, if he be not drawn now! we shall see willful adultery and murder committed.

Bard. Good lieutenant! good corporal! offer nothing here.

Nym. Pish!

Pist. Pish for thee, Iceland dog! thou prickear'd cur of Iceland!

27. "mare"; restored by Theobald from Qq.; Ff. read "name"; Hanmer, "dame"; Collier MS., "jade."—I. G. 28. "conclusions"; attempts. Nym cautiously avails himself of the

antiquity of the word.—C. H. H.

31. "How now, mine host Pistol!" Qq., "How do you my Hoste?" giving the words to Nym.—I. G.

41. "O well a day, Lady, if he be not drawn now"; "drawn," Theobald's emendation; Ff., "hewne"; Malone from Q. 1, "O Lord!

here's corporal Nym's —."—I. G.

47. "Iceland dog!"; Steevens, Johnson conj.; Ff. read "Island dog"; Qq., "Iseland." There are several allusions to "these shaggy,

34

Host. Good Corporal Nym, show thy valor, and put up your sword.

Nym. Will you shog off? I would have you solus.

Pist. 'Solus,' egregious dog? O viper vile! The 'solus' in thy most mervailous face: The 'solus' in thy teeth, and in thy throat, And in thy hateful lungs, yea, in thy maw, perdy,

And, which is worse, within thy nasty mouth! I do retort the 'solus' in thy bowels; For I can take, and Pistol's cock is up. And flashing fire will follow. 60

Nym. I am not Barbason; you cannot conjure

sharp-eared, white dogs, much imported formerly as favorites for ladies."-I. G.

In a treatise by Abraham Fleming "Of English Dogges," 1576, occurs the following: "Iceland dogges, curled and rough all over, which, by reason of the length of their heare, make show neither of face nor of body. And yet thes curres, forsoothe, because they are so strange, are greatly set by, esteemed, taken up, and made of, many times instead of the spaniell gentle or comforter." Island cur is again used as a term of contempt in Epigrams served out in Fifty-two several Dishes:

> "He wears a gown lac'd round, laid down with furre, Or, miser-like, a pouch where never man Could thrust his finger, but this island curre."

—H. N. H.

56. "Perdy" is an old corruption of par dieu, which seems to have been going out of use in the Poet's time. It occurs often in the old plays, and was probably taken thence by Pistol, whose talk is chiefly made up from the gleanings of the playhouse, the groggery, and the brothel.-H. N. H.

59. "for I can take"; Pistol evidently uses this phrase in the same sense it bears in our time. He supposes Nym to have conveyed some dark insult by the word solus, and he prides himself on his ability to take the meaning of such insinuations. Malone, not taking

this, proposed to read talk.—H. N. H.

me. I have an humor to knock you indifferently well. If you grow foul with me, Pistol, I will scour you with my rapier, as I may, in fair terms: if you would walk off, I would prick your guts a little, in good terms, as I may: and that 's the humor of it.

Pist. O braggart vile, and damned furious wight!

The grave doth gape, and doting death is near;

Therefore exhale.

Bard. Hear me, hear me what I say: he that strikes the first stroke, I'll run him up to the hilts, as I am a soldier. [Draws.

Pist. An oath of mickle might; and fury shall abate.

Give me thy fist, thy fore-foot to me give: Thy spirits are most tall.

Nym. I will cut thy throat, one time or other, in fair terms: that is the humor of it.

Pist. 'Couple a gorge!'

That is the word. I thee defy again. 80 O hound of Crete, think'st thou my spouse to get?

No; to the spital go,

And from the powdering-tub of infamy Fetch forth the lazar kite of Cressid's kind.

83. "the powdering-tub"; used in the treatment of a disease.— C. H. H.

84. "lazar kite of Cressid's kind"; Troilus' faithless mistress Cressida, according to Henryson's Testament of Cresside, ended her days as a leper in the "spital." The phrase "kite of Cressid's kind" had already been used by Gascoigne.—C. H. H.

"lazar kite of Cressid's kind"; probably a scrap from some old play. In certain parallel passages the readings vary between "Kite,"

"Kit," "Catte"; "Kit," too, is the spelling of F. 4.-I. G.

Doll Tearsheet she by name, and her espouse: I have, and I will hold, the quondam Quickly For the only she; and—pauca, there's enough. Go to.

# Enter the Boy.

Boy. Mine host Pistol, you must come to my master, and you, hostess: he is very sick, and 90 would to bed. Good Bardolph, put thy face between his sheets, and do the office of a warming-pan. Faith, he's very ill.

Bard. Away, you rogue!

Host. By my troth, he'll yield the crow a pudding one of these days. The king has killed his heart. Good husband, come home presently. [Exeunt Hostess and boy.

Bard. Come, shall I make you two friends?
We must to France together: why the devil 100 should we keep knives to cut one another's throats?

Pist. Let floods o'erswell, and fiends for food howl on!

Nym. You'll pay me the eight shillings I won of you at betting?

Pist. Base is the slave that pays.

Nym. That now I will have: that's the humor of it.

90. "and you, hostess"; Ff. "and your Hostesse"; F. 4, "Hostes you must come straight to my master, and you Hoste Pistole."—
I. G.

107. "Base is the slave that pays"; a quotation from an old play. Steevens quotes "My motto shall be, Base is the man that pays" (Heywood's "Fair Maid of the West").—I. G.

Pist. As manhood shall compound: push home. 110 [They draw.

Bard. By this sword, he that makes the first thrust, I'll kill him; by this sword, I will.

Pist. Sword is an oath, and oaths must have their course.

Bard. Corporal Nym, an thou wilt be friends, be friends: an thou wilt not, why, then, be enemies with me too. Prithee, put up.

Nym. I shall have my eight shillings I won of

you at betting?

Pist. A noble shalt thou have and present pay! 120
And liquor likewise will I give to thee,
And friendship shall combine, and brotherhood:
I'll live by Nym, and Nym shall live by me;
Is not this just? for I shall sutler be
Unto the camp, and profits will accrue.
Give me thy hand.

Nym. I shall have my noble?

Pist. In cash most justly paid.

Nym. Well, then, that's the humor of 't.

#### Re-enter Hostess.

Host. As ever you came of women, come in 130 quickly to Sir John. Ah, poor heart! he is so shaked of a burning quotidian tertain, that it is most lamentable to behold. Sweet men, come to him.

Nym. The king hath run bad humors on the knight; that's the even of it.

118 and 119 omitted in Ff.-I. G.

<sup>123. &</sup>quot;Nym"; a play on the sense "nimming," "theft."—C. H. H.

Pist. Nym, thou hast spoke the right;
His heart is fracted and corroborate.

Nym. The king is a good king: but it must be as it may: he passes some humors and ca-140 reers.

Pist. Let us condole the knight; for, lambkins, we will live.

### Scene II

Southampton. A council-chamber.

Enter Exeter, Bedford, and Westmoreland.

Bed. 'Fore God, his grace is bold, to trust these traitors.

Exe. They shall be apprehended by and by.

West. How smooth and even they do bear themselves!

As if allegiance in their bosoms sat, Crowned with faith and constant loyalty.

Bed. The king hath note of all that they intend, By interception which they dream not of.

Exe. Nay, but the man that was his bedfellow,

Whom he hath dull'd and cloy'd with gracious favors,

That he should, for a foreign purse, so sell 10 His sovereign's life to death and treachery.

<sup>8. &</sup>quot;the man that was his bed-fellow"; i. e. Lord Scroop, of whom Holinshed reports this as a mark of his intimacy with the king.—C. H. H.

<sup>9. &</sup>quot;Whom he hath dull'd and cloy'd with gracious favors"; Ff. S, 4, "lull'd." Qq., followed by Steevens, "whom he hath cloy'd and grac'd with princely favours."—I. G.

- Trumpets sound. Enter King Henry, Scroop, Cambridge, Grey, and Attendants.
- K. Hen. Now sits the wind fair, and we will aboard.
  - My Lord of Cambridge, and my kind Lord of Masham,
  - And you, my gentle knight, give me your thoughts:
  - Think you not that the powers we bear with us Will cut their passage through the force of France,

Doing the execution and the act

For which we have in head assembled them? Scroop. No doubt, my liege, if each man do his

best.

K. Hen. I doubt not that; since we are well persuaded 20

We carry not a heart with us from hence That grows not in a fair consent with ours, Nor leave not one behind that doth not wish Success and conquest to attend on us.

Cam. Never was monarch better fear'd and loved Than is your majesty: there's not, I think, a subject

That sits in heart-grief and uneasiness Under the sweet shade of your government.

Grey. True: those that were your father's enemies
Have steep'd their galls in honey, and do serve
you
30

With hearts create of duty and of zeal.

18. "in head"; in force.-C. H. H.

K. Hen. We therefore have great cause of thankfulness:

And shall forget the office of our hand, Sooner than quittance of desert and merit According to the weight and worthiness.

Scroop. So service shall with steeled sinews toil,
And labor shall refresh itself with hope,
To do your grace incessant services.

K. Hen. We judge no less. Uncle of Exeter,
Enlarge the man committed yesterday,
That rail'd against our person: we consider
It was excess of wine that set him on;
And on his more advice we pardon him.

Scroop. That's mercy, but too much security: Let him be punish'd, sovereign, lest example Breed, by his sufferance, more of such a kind.

K. Hen. O, let us yet be merciful.

Cam. So may your highness, and yet punish too. Grey. Sir,

You show great mercy, if you give him life, 50 After the taste of much correction.

K. Hen. Alas, your too much love and care of me Are heavy orisons 'gainst this poor wretch! If little faults, proceeding on distemper, Shall not be wink'd at, how shall we stretch our eye

<sup>33. &</sup>quot;office"; use.—C. H. H.

<sup>54. &</sup>quot;distemper" for intemperance, or riotous excess. Thus in Othello: "Full of supper, and distempering draughts." And in Holinshed: "Give him wine and strong drink in such excessive sort, that he was therewith distempered and recled as he went."—H. N. H.

When capital crimes, chew'd, swallow'd and digested,

Appear before us? We'll yet enlarge that man,

Though Cambridge, Scroop and Grey, in their dear care

And tender preservation of our person,

Would have him punish'd. And now to our French causes:

Who are the late commissioners?

Cam. I one, my lord:

Your highness bade me ask for it to-day.

Scroop. So did you me, my liege.

Grey. And I, my royal sovereign.

K. Hen. Then, Richard Earl of Cambridge, there is yours;

There yours, Lord Scroop of Masham; and, sir knight,

Grey of Northumberland, this same is yours:

Read them; and know, I know your worthiness.

My Lord of Westmoreland, and uncle Exeter, 70

We will aboard to-night. Why, how now, gentlemen!

What see you in those papers that you lose

So much complexion? Look ye, how they change!

<sup>61. &</sup>quot;Who are the late commissioners?"; Vaughan conj. "Who ask the late commissions?"; Collier MS. "the state c."; but no change is necessary; "late commissioners"—"lately appointed commissioners."—I. G.

<sup>63. &</sup>quot;for it"; i. e. for my commission.—I. G.

Their cheeks are paper. Why, what read you there,

That hath so cowarded and chased your blood Out of appearance?

Cam. I do confess my fault;

And do submit me to your highness' mercy.

 $\frac{Grey.}{Scroop.}$  To which we all appeal.

K. Hen. The mercy that was quick in us but late,
 By your own counsel is suppress'd and kill'd:
 You must not dare, for shame, to talk of mercy;

For your own reasons turn into your bosoms, As dogs upon their masters, worrying you. See you, my princes and my noble peers, These English monsters! My Lord of Cambridge here,

You know how apt our love was to accord
To furnish him with all appertinents
Belonging to his honor; and this man
Hath, for a few light crowns, lightly conspired,
And sworn unto the practices of France,
To kill us here in Hampton: to the which
This knight, no less for bounty bound to us
Than Cambridge is, hath likewise sworn. But,
O,

What shall I say to thee, Lord Scroop? thou cruel,

Ingrateful, savage and inhuman creature!
Thou that didst bear the key of all my counsels,
That knew'st the very bottom of my soul,
That almost mightst have coin'd me into gold,

Wouldst thou have practised on me for thy use, May it be possible, that foreign hire Could out of thee extract one spark of evil That might annoy my finger? 'tis so strange, That, though the truth of it stands off as gross As black and white, my eye will scarcely see it. Treason and murder ever kept together, As two yoke-devils sworn to either's purpose, Working so grossly in a natural cause, That admiration did not hoop at them: But thou, 'gainst all proportion, didst bring in Wonder to wait on treason and on murder: 110 And whatsoever cunning fiend it was That wrought upon thee so preposterously Hath got the voice in hell for excellence: All other devils that suggest by treasons Do botch and bungle up damnation With patches, colors, and with forms being fetch'd

From glistering semblances of piety;
But he that temper'd thee bade thee stand up,
Gave thee no instance why thou shouldst do
treason.

Unless to dub thee with the name of traitor. 120 If that same demon that hath gull'd thee thus Should with his lion gait walk the whole world,

<sup>103. &</sup>quot;stands off"; stands out.—C. H. H.

<sup>114. &</sup>quot;by treasons"; Mason conj. "to treasons"; Moberly conj. "by reasons."—I. G.

<sup>118. &</sup>quot;But he that temper'd thee bade thee stand up"; Moberly conj. "But he that tempter-fiend that stirr'd thee up"; Dyce, Johnson conj. "tempted"; Ff., "bad," Vaughan conj. "sin thus." No emendation is necessary, though it is uncertain what the exact force of "bade thee stand up" may be, whether (1) "like an honest-man," or (2) "rise in rebellion."—I. G.

He might return to vasty Tartar back,
And tell the legions 'I can never win
A soul so easy as that Englishman's.'
O, how hast thou with jealousy infected
The sweetness of affiance! Show men dutiful?
Why, so didst thou: seem they grave and learned?

Why, so didst thou: come they of noble family? Why, so didst thou: seem they religious? 130 Why, so didst thou: or are they spare in diet, Free from gross passion or of mirth or anger, Constant in spirit, not swerving with the blood, Garnish'd and deck'd in modest complement, Not working with the eye without the ear, And but in purged judgment trusting neither? Such and so finely bolted didst thou seem; And thus thy fall hath left a kind of blot, To mark the full-fraught man and best indued With some suspicion. I will weep for thee; 140 For this revolt of thine, methinks, is like Another fall of man. Their faults are open:

126, 127. "O, . . . affance?"; "Shakespeare uses this aggravation of the guilt of treachery with great judgment. One of the worst consequences of breach of trust is the diminution of that confidence which makes the happiness of life, and the dissemination of suspicion, which is the poison of society" (Johnson).—H. N. H.

135. "Not working with the eye without the ear"; not judging by the looks of men without having had intercourse with them.—C. H. H. 139-140. "To mark the full-fraught man and best indued With some suspicion"; Malone's emendation; Theobald, "the best," etc.; Ff., "To make thee full fraught man, and best indued," etc.; Pope, "To make the full-fraught man, the best, endu'd With," etc.—I. G.

143. "another fall of man"; Lord Scroop has already been spoken of as having been the king's bedfellow. Holinshed gives the following account of him: "The said lord Scroope was in such favour with the king, that he admitted him sometime to be his bedfellow."

Arrest them to the answer of the law; And God acquit them of their practices!

Exe. I arrest thee of high treason, by the name of Richard Earl of Cambridge.

I arrest thee of high treason, by the name of Henry Lord Scroop of Masham.

I arrest thee of high treason, by the name of Thomas Grey, knight, of Northumberland. 150 Scroop. Our purposes God justly hath discover'd;

And I repent my fault more than my death;
Which I beseech your highness to forgive,

Although my body pay the price of it.

Cam. For me, the gold of France did not seduce;
Although I did admit it as a motive
The sooner to effect what I intended:
But God be thanked for prevention;
Which I in sufferance heartily will rejoice,
Beseeching God and you to pardon me. 160

Grey. Never did faithful subject more rejoice At the discovery of most dangerous treason

Than I do at this hour joy o'er myself,

whose fidelitie the king reposed such trust, that when anie privat or publike councell was in hand, this lord had much in the determination of it. For he represented so great gravitie in his countenance, such modestie in behaviour, and so vertuous zeale to all godlinesse in his talke, that whatsoever he said was thought for the most part necessarie to be doone and followed."—H. N. H.

148. "Henry"; Theobald's correction from Qq.; Ff., "Thomas."—I. G.

152. "more than my death"; more than I regret my death.—C. H. H.

157. "what I intended"; Halle in this place indicates that (as "diverse writer") his real aim was to secure the crown of the Earl of March.—C. H. H.

159. That is, at which prevention, in suffering, I will heartily rejoice.—H. N. H.

Prevented from a damned enterprise:

My fault, but not my body, pardon, sovereign. K. Hen. God quit you in his mercy! Hear your

sentence.

You have conspired against our royal person, Join'd with an enemy proclaim'd, and from his coffers

Received the golden earnest of our death;

Wherein you would have sold your king to slaughter, 170

His princes and his peers to servitude,
His subjects to oppression and contempt,
And his whole kingdom into desolation.
Touching our person seek we no revenge;
But we our kingdom's safety must so tender,
Whose ruin you have sought, that to her laws
We do deliver you. Get you therefore hence,
Poor miserable wretches, to your death:
The taste whereof, God of his mercy give 179
You patience to endure, and true repentance
Of all your dear offenses! Bear them hence.

[Exeunt Cambridge, Scroop, and Grey, guarded.

165. "my fault, but not my body"; probably derived from a letter addressed to the queen in 1585 by Parry, after his conviction of treason: "Discharge me A culpa, but not A pæna, good ladie."—C. H. H.

176. "you have"; so Knight, from Qq.; Ff. 2, 8, 4, "you three"; F. 1, "you."—I. G.

177-181. "get . . . offenses!"; so in Holinshed: "Revenge herein touching my person, though I seeke not; yet for safeguard of you, my deere freends, and for due preservation of all sorts, I am by office to cause example to be showed. Get ye hence, therefore, ye poore miserable wretches, to the receiving of your just reward, wherein Gods majestic give ye grace of his mercie, and repentance of your heinous offenses."—H. N. H.

Now, lords, for France; the enterprise whereof Shall be to you, as us, like glorious.

We doubt not of a fair and lucky war,
Since God so graciously hath brought to light
This dangerous treason lurking in our way
To hinder our beginnings. We doubt not now
But every rub is smoothed on our way.
Then forth, dear countrymen: let us deliver
Our puissance into the hand of God,
Putting it straight in expedition.
Cheerly to sea; the signs of war advance:
No king of England, if not king of France.

[Execunt.

### Scene III

# London. Before a tavern.

Enter Pistol, Hostess, Nym, Bardolph, and Boy.

Host. Prithee, honey-sweet husband, let me bring thee to Staines.

Pist. No; for my manly heart doth yearn.

Bardolph, be blithe: Nym, rouse thy vaunting veins:

Boy, bristle thy courage up; for Falstaff he is dead,

And we must yearn therefore.

Bard. Would I were with him, wheresome'er he is, either in heaven or in hell!

Host. Nay, sure, he's not in hell: he's in Arthur's bosom, if ever man went to Arthur's 10

bosom. A' made a finer end and went away an it had been any christom child; a' parted even just between twelve and one, even at the turning o' the tide: for after I saw him fumble with the sheets, and play with flowers, and smile upon his fingers' ends, I knew there was but one way; for his nose was as sharp as a pen, and a' babbled of green fields. 'How now, Sir John!'

11. "A' made a finer end"; Ff. 1, 2, "a finer"; Ff. 3, 4, "finer"; Capell, "a fine"; Johnson conj. "a final"; Vaughan conj. "a fair." Probably Mistress Quickly's words are correctly reported, and should not be edited.—I. G.

14. "at the turning o' the tide"; according to a current belief, death took place only during the ebb.—C. H. H.

15. "fumble with the sheets"; popularly supposed to be a sign

of approaching death.—I. G.

18, 19. "and a' babbled of green fields"; Theobald's famous correction of Ff., "and a Table of greene fields"; Theobald's reading was suggested to him by a MS. note written in a copy of Shake-speare by "a gentleman sometime deceased," who proposed "And a' talked of green fields." The Quartos omit the line, giving the passage thus:—

"His nose was as sharp as a pen,

For when I saw him fumble with the sheetes,

And talk of floures, and smile upo his fingers ends,

I know there was no way but one."

(n. b. "talk of floures"). Many suggestions have been put forward since Pope explained that the words were part of a stage direction, and that "Greenfield was the name of the property-man in that time who furnished implements, &c., for the actors." The marginal stage-direction was, according to him, "A table of greenfields." Malone, "in a table of green fields." Collier MS., "on a table of green freese." Recently M. Henry Bradley has pointed out that "green field" was occasionally used for the exchequer table, a table of green baize. A combination of this suggestion with the reading of the Collier MS. would require merely the change of "and" to "on," but one cannot easily give up one's perfect faith in Theobald's most brilliant conjecture.—I. G.

Delius, almost alone among recent editors, retains the Folio read-

quoth I: 'what, man! be o' good cheer.' So a' cried out, 'God, God, God!' three or four times. Now I, to comfort him, bid him a' should not think of God; I hoped there was no need to trouble himself with any such thoughts yet. So a' bade me lay more clothes on his feet: I put my hand into the bed and felt them, and they were as cold as any stone; then I felt to his knees, and they were as cold as any stone, and so upward and upward, and all was as cold as any stone.

Nym. They say he cried out of sack.

Host. Aye, that a' did.

Bard. And of women.

Host. Nay, that a' did not.

Boy. Yes, that a' did; and said they were devils incarnate.

Host. A' could never abide carnation; 'twas a color he never liked.

Boy. A' said once, the devil would have him 40 about women.

Host. A' did in some sort, indeed, handle women; but then he was rheumatic, and talked of the whore of Babylon.

Boy. Do you not remember, a' saw a flea stick upon Bardolph's nose, and a' said it was a black soul burning in hell-fire?

Bard. Well, the fuel is gone that maintained

ing, on account of Mrs. Quickly's habitual proneness to nonsense. But her nonsense is always intelligible.—C. H. H.

that fire: that's all the riches I got in his service.

Nym. Shall we shog? the king will be gone from Southampton.

Pist. Come, let's away. My love, give me thy lips.

Look to my chattels and my movables:

Let senses rule; the word is 'Pitch and Pay;'
Trust none:

For oaths are straws, men's faiths are wafer-cakes

And hold-fast is the only dog, my duck:

Therefore, Caveto be thy counsellor.

Go, clear thy crystals. Yoke-fellows in arms, Let us to France; like horse-leeches, my boys,

To suck, to suck, the very blood to suck!

Boy. And that's but unwholesome food, they say.

Pist. Touch her soft mouth, and march.

Bard. Farewell, hostess. [Kissing her.

Nym. I cannot kiss, that is the humor of it; but, adieu.

Pist. Let housewifery appear: keep close, I thee command.

Host. Farewell; adieu.

Exeunt. 70

59

55. "Let senses rule"; i. e. "let prudence govern you" (Steevens).-I. G.

Pistol puts forth a string of proverbs. "Pitch and pay, and go your way," is one in Florio's Collection.—H. N. H.

"Pitch and Pay"; "pay down" ready money; originally it seems a phrase of the London cloth-trade, meaning "pitch" (or deposit) the cloth in the cloth-hall, and pay (as a statute required) at the same time the fee or hallage.—C. H. H.

58. "And hold-fast is the only dog"; cp. "Brag is a good dog, but holdfast is a better."—I. G.

59. "Caveto," Qq., "cophetua."-I. G.

## Scene IV

# France. The King's palace.

Flourish. Enter the French King, the Dauphin, the Dukes of Berri and Bretagne, the Constable, and others.

Fr. King. Thus comes the English with full power upon us;

And more than carefully it us concerns

To answer royally in our defenses.

Therefore the Dukes of Berri and of Bretagne, Of Brabant and of Orleans, shall make forth, And you, Prince Dauphin, with all swift dispatch,

To line and new repair our towns of war With men of courage and with means defendant;

For England his approaches makes as fierce As waters to the sucking of a gulf. 10 It fits us then to be as provident

As fear may teach us out of late examples Left by the fatal and neglected English Upon our fields.

Dau. My most redoubted father,
It is most meet we arm us 'gainst the foe;
For peace itself should not so dull a kingdom,
Though war nor no known quarrel were in question,

Sc. 4. "The French King"; Charles VI (1380-1422).—C. H. H. "The Constable"; Charles d'Albret.—C. H. H.

But that defenses, musters, preparations,
Should be maintain'd, assembled and collected,
As were a war in expectation.

Therefore, I say 'tis meet we all go forth
To view the sick and feeble parts of France:
And let us do it with no show of fear;
No, with no more than if we heard that England

Were busied with a Whitsun morris-dance: For, my good liege, she is so idly king'd, Her scepter so fantastically borne By a vain, giddy, shallow, humorous youth, That fear attends her not.

You are too much mistaken in this king:

Question your grace the late ambassadors,

With what great state he heard their embassy,

How well supplied with noble counsellors,

How modest in exception, and withal

How terrible in constant resolution,

And you shall find his vanities forespent

Were but the outside of the Roman Brutus,

Covering discretion with a coat of folly;

As gardeners do with ordure hide those roots

That shall first spring and be most delicate. 40

Dau. Well, 'tis not so, my lord high constable;
But though we think it so, it is no matter:
In cases of defense 'tis best to weigh
The enemy more mighty than he seems:

<sup>34.</sup> That is, how diffident and decent in making objections.—H. N. H.

<sup>37. &</sup>quot;the Roman Brutus"; the assailant of Tarquin; cf. Lucrece, U. 1809-15.—C. H. H.

So the proportions of defense are fill'd; Which of a weak and niggardly projection Doth, like a miser, spoil his coat with scanting A little cloth.

Fr. King. Think we King Harry strong;
And, princes, look you strongly arm to meet
him.

The kindred of him hath been flesh'd upon us;
And he is bred out of that bloody strain
That haunted us in our familiar paths:
Witness our too much memorable shame
When Cressy battle fatally was struck,
And all our princes captived by the hand
Of that black name, Edward, Black Prince of
Wales;

Whiles that his mountain sire, on mountain standing,

Up in the air, crown'd with the golden sun,
Saw his heroical seed, and smiled to see him,
Mangle the work of nature, and deface
60
The patterns that by God and by French fathers

Had twenty years been made. This is a stem

<sup>46.</sup> The grammar of this passage is somewhat perplexed. Being is understood after which; and not merely which, but the whole clause is the subject or nominative of doth. So that the meaning comes thus: Which being ordered after a weak and niggardly project or plan, is like the work of a miser, who spoils his coat with scanting a little cloth.—H. N. H.

<sup>57. &</sup>quot;mountain sire"; Theobald, "mounting sire"; Collier, Mitford conj. "mighty sire"; "mountain," evidently means "huge as a mountain."—I. G.

<sup>&</sup>quot;mountain sire" probably refers to the Welch descent of Edward III: he was of a stock whose blood was tempered amidst the mountains of Wales.—H. N. H.

Of that victorious stock; and let us fear The native mightiness and fate of him.

# Enter a Messenger.

Mess. Ambassadors from Harry King of England

Do crave admittance to your majesty.

Fr. King. We'll give them present audience. Go, and bring them.

[Exeunt Messenger and certain Lords. You see this chase is hotly follow'd, friends.

Dau. Turn head, and stop pursuit; for coward dogs

Most spend their mouths when what they seem to threaten 70

Runs far before them. Good my sovereign, Take up the English short, and let them know Of what a monarchy you are the head. Self-love, my liege, is not so vile a sin As self-neglecting.

Re-enter Lords, with Exeter and train.

Fr. King. From our brother England?

Exe. From him; and thus he greets your majesty.

He wills you, in the name of God Almighty,

That you divest yourself, and lay apart

The borrow'd glories that by gift of heaven,

By law of nature and of nations, 'long 80

To him and to his heirs; namely, the crown

And all wide-stretched honors that pertain

<sup>70. &</sup>quot;Most spend their mouths"; give tongue loudest; a technical term of hunting.—C. H. H.

By custom and the ordinance of times
Unto the crown of France. That you may
know

'Tis no sinister nor no awkward claim,
Pick'd from the worm-holes of long-vanish'd
days,

Nor from the dust of old oblivion raked,
He sends you this most memorable line,
In every branch truly demonstrative;
Willing you overlook this pedigree:
And when you find him evenly derived
From his most famed of famous ancestors,
Edward the third, he bids you then resign
Your crown and kingdom, indirectly held
From him the native and true challenger.

Fr. King. Or else what follows?

Exe. Bloody constraint; for if you hide the crown Even in your hearts, there will he rake for it: Therefore in fierce tempest is he coming, In thunder and in earthquake, like a Jove, 100 That, if requiring fail, he will compel; And bids you, in the bowels of the Lord, Deliver up the crown, and to take mercy On the poor souls for whom this hungry war Opens his vasty jaws; and on your head Turning the widows' tears, the orphans' cries, The dead men's blood, the pining maidens' groans,

For husbands, fathers and betrothed lovers,

<sup>99. &</sup>quot;fierce"; two syllables.-C. H. H.

<sup>102. &</sup>quot;in the bowels of the Lord"; in the name of the divine mercy (Holinshed's phrase).—C. H. H.

That shall be swallow'd in this controversy.

This is his claim, his threatening, and my message;

110

Unless the Dauphin be in presence here, To whom expressly I bring greeting too.

Fr. King. For us, we will consider of this further; To-morrow shall you bear our full intent Back to our brother England.

Dau. For the Dauphin,
I stand here for him: what to him from England?

Exe. Scorn and defiance; slight regard, contempt, And any thing that may not misbecome
The mighty sender, doth he prize you at.
Thus says my king; an if your father's highness
Do not, in grant of all demands at large,
Sweeten the bitter mock you sent his majesty,
He'll call you to so hot an answer of it,
That caves and womby vaultages of France
Shall chide your trespass, and return your mock
In second accent of his ordnance.

Dau. Say, if my father render fair return,
It is against my will; for I desire
Nothing but odds with England: to that end,
As matching to his youth and vanity,
I did present him with the Paris balls.

Exe. He'll make your Paris Louvre shake for it, Were it the mistress-court of mighty Europe: And, be assured, you'll find a difference, As we his subjects have in wonder found, Between the promise of his greener days And these he masters now: now he weighs time

#### THE LIFE OF

#### Act II. Sc. iv.

Even to the utmost grain; that you shall read In your own losses, if he stay in France.

Fr. King. To-morrow shall you know our mind at full. 140

Exe. Dispatch us with all speed, lest that our king Come here himself to question our delay;

For he is footed in this land already.

Fr. King. You shall be soon dispatch'd with fair conditions:

A night is but small breath and little pause To answer matters of this consequence.

[Flourish. Execunt.

### **ACT THIRD**

#### **PROLOGUE**

#### Enter Chorus.

Chor. Thus with imagined wing our swift scene flies

In motion of no less celerity

Than that of thought. Suppose that you have seen

The well-appointed king at Hampton pier Embark his royalty; and his brave fleet With silken streamers the young Phœbus fanning:

Play with your fancies, and in them behold
Upon the hempen tackle ship-boys climbing;
Hear the shrill whistle which doth order give
To sounds confused; behold the threaden sails,
Borne with the invisible and creeping wind, 11
Draw the huge bottoms through the furrow'd
sea,

<sup>4. &</sup>quot;Well-appointed" is well furnished with all necessaries of war. —The old copies read "Dover pier"; but the Poet himself, and all accounts, and even the chronicles which he followed, say that the king embarked at Southampton.—H. N. H.

<sup>&</sup>quot;Hampton," Theobald's correction of Ff. "Dover."—I. G.

<sup>6. &</sup>quot;fanning"; Rowe's emendation of Ff. 1, 2, "fayning," Ff. 3, 4, "faining"; Gould conj. "playing."—I. G.

<sup>&</sup>quot;the young Phosbus fanning"; fluttering in the morning sun.—

Breasting the lofty surge: O, do but think
You stand upon the rivage and behold
A city on the inconstant billows dancing;
For so appears this fleet majestical,
Holding due course to Harfleur. Follow, follow:

Grapple your minds to sternage of this navy, And leave your England, as dead midnight still, Guarded with grandsires, babies and old women,

Either past or not arrived to pith and puissance;

For who is he, whose chin is but enrich'd With one appearing hair, that will not follow These cull'd and choice-drawn cavaliers to France?

Work, work your thoughts, and therein see a siege;

Behold the ordnance on their carriages,
With fatal mouths gaping on girded Harfleur.
Suppose the ambassador from the French comes back:

Tells Harry that the king doth offer him Katharine his daughter, and with her, to dowry, Some petty and unprofitable dukedoms.

31
The offer likes not: and the nimble gunner

28. "Suppose," etc. This embassy actually met Henry at Winchester.—C. H. H.

32-34. "and the . . . them"; linstock was a stick with linen at one end, used as a match for firing guns.—Chambers were small pieces of ordnance. They were used on the stage, and the Globe Theater was burned by a discharge of them in 1613.—Of course Shakespeare was a reader of Spenser, and this passage yields a

With linstock now the devilish cannon touches,

[Alarum, and chambers go off.

And down goes all before them. Still be kind,

And eke out our performance with your mind.

[Exit.

#### SCENE I

# France. Before Harfleur.

Alarum. Enter King Henry, Exeter, Bedford, Gloucester, and Soldiers, with scaling-ladders.

K. Hen. Once more unto the breach, dear friends, once more;

Or close the wall up with our English dead. In peace there's nothing so becomes a man As modest stillness and humility:
But when the blast of war blows in our ears,
Then imitate the action of the tiger;
Stiffen the sinews, summon up the blood,
Disguise fair nature with hard-favor'd rage;

slight trace of his reading. Thus in The Faerie Queene, Book i. can. 7, stan. 13:

"As when that divelish yron engin, wrought
In deepest hell, and fram'd by Furies skill,
With windy nitre and quick sulphur fraught,
And ramd with bollet rownd, ordained to kill,
Conceiveth fyre; the heavens it doth fill
With thundring noyse, and all the ayre doth choke,
That none can breath, nor see, nor heare at will."

—Н. N. H.

35. "Eke"; the first folio, "eech"; the others, "ech"; probably representing the pronunciation of the word.—I. G. 7. "summon up," Rowe's emendation of Ff. "commune up."—

I. G.

Then lend the eye a terrible aspect;
Let it pry through the portage of the head 10
Like the brass cannon; let the brow o'erwhelm it
As fearfully as doth a galled rock
O'erhang and jutty his confounded base,
Swill'd with the wild and wasteful ocean.
Now set the teeth and stretch the nostril wide,
Hold hard the breath and bend up every spirit
To his full height. On, on, you noblest English,

Whose blood is fet from fathers of war-proof! Fathers that, like so many Alexanders,

Have in these parts from morn till even fought, And sheathed their swords for lack of argument:

Dishonor not your mothers; now attest That those whom you call'd fathers did beget you.

Be copy now to men of grosser blood, And teach them how to war. And you, good veomen,

Whose limbs were made in England, show us here

The mettle of your pasture; let us swear

<sup>15. &</sup>quot;nostril"; Rowe's emendation of Ff. "nosthrill."-I. G.

<sup>17. &</sup>quot;noblest English"; so in the folio of 1632. The first folio has "noblish English," which is evidently a mistake, the printer or transcriber having repeated the ending ish. Malone reads "noble English," which is better in itself, but has not quite so good authority.—The whole speech is wanting in the quartos.—H. N. H.

<sup>21. &</sup>quot;argument"; matter. The parallel to Alexander makes it probable that lack of enemies to conquer rather than of "cause to fight for" is meant; none being left to oppose them.—C. H. H.

<sup>24. &</sup>quot;be copy"; of course copy is here used for the thing copied, that is, the pattern or model.—H. N. H.

That you are worth your breeding; which I doubt not;

For there is none of you so mean and base,
That hath not noble luster in your eyes.

I see you stand like greyhounds in the slips,
Straining upon the start. The game 's afoot:
Follow your spirit, and upon this charge
Cry 'God for Harry, England, and Saint
George!'

[Exeunt. Alarum, and chambers go off.

### Scene II

### The same.

Enter Nym, Bardolph, Pistol, and Boy.

Bard. On, on, on, on! to the breach, to the breach!

Nym. Pray thee, corporal, stay: the knocks are too hot; and, for mine own part, I have not a case of lives: the humor of it is too hot, that is the very plain-song of it.

Pist. The plain-song is most just; for humors do abound:

32. "straining"; Rowe's emendation of Ff. "Straying."—I. G.

5. "case"; that is, a pair of lives; as "a case of pistols," "a case of poniards," "a case of masks." So in Ram Alley we have "a case

of justices."-H. N. H.

<sup>3. &</sup>quot;corporal"; it appears in a former scene of this play that Bardolph has been lifted up from a corporal into a lieutenant since our acquaintance with him in Henry IV, and that Nym has succeeded him in the former rank. It is not quite certain whether the Poet forgot the fact here, or whether Nym, being used to call him corporal, in his fright loses his new title.—H. N. H.

Knocks go and come; God's vassals drop and die; And sword and shield.

In bloody field,

10

Doth win immortal fame.

Boy. Would I were in an alchouse in London!
I would give all my fame for a pot of ale and safety.

Pist. And I:

If wishes would prevail with me,
My purpose should not fail with me,
But thither would I hie.

Boy. As duly, but not as truly,

As bird doth sing on bough.

.20

#### Enter Fluellen.

Flu. Up to the breach, you dogs! avaunt, you cultions! [Driving them forward.

Pist. Be merciful, great duke, to men of mould.

Abate thy rage, abate thy manly rage,

Abate thy rage, great duke!

Good bawcock, bate thy rage; use lenity, sweet chuck!

Nym. These be good humors! your honor wins bad humors. [Exeunt all but Boy.

Boy. As young as I am, I have observed these

21. "Fluellen" is merely the Welch pronunciation of Lluellyn; as Floyd is of Lloyd.—H. N. H.

21. "Up to the breach, you dogs! arount, you cullions!"; so Ff.; Capell reads, from Qq., "God's plud!—Up to the preaches you rascals! will you not up to the preaches?"—I. G.

23. That is, be merciful, great commander, to men of earth, to poor mortal men. Duke is only a translation of the Roman dux. Sylvester, in his Du Bartae, calls Moses "a great duke."—H. N. H.

27. "wins"; prevails over.—C. H. H.

three swashers. I am boy to them all three: 30 but all they three, though they would serve me. could not be man to me: for indeed three such antics do not amount to a man. For Bardolph, he is white-livered and red-faced: by the means whereof a' faces it out, but fights not. For Pistol, he hath a killing tongue and a quiet sword; by the means whereof a' breaks words, and keeps whole weapons. For Nym, he hath heard that men of few words are the best men; and therefore 40 he scorns to say his prayers, lest a' should be thought a coward: but his few bad words are matched with as few good deeds: for a' never broke any man's head but his own, and that was against a post when he was drunk. They will steal any thing, and call it purchase. Bardolph stole a lute-case, bore it twelve leagues, and sold it for three half-pence. Nym and Bardolph are sworn brothers in filching, and in Calais they stole a fire-shovel: 50 I knew by that piece of service the men would carry coals. They would have me as familiar with men's pockets as their gloves or their handkerchers: which makes much against my manhood, if I should take from another's pocket to put into mine; for it is plain pocketing up of wrongs. I must leave them, and seek some better service:

46. "purchase," which anciently signified gain, profit, was the cant term used for anything obtained by cheating.—H. N. H.

XVII--5

<sup>57. &</sup>quot;wrongs"; a play upon the two senses: injuries received, and injuries done.—C. H. H.

their villany goes against my weak stomach, and therefore I must cast it up. [Exit. 60]

Re-enter Fluellen, Gower following.

Gow. Captain Fluellen, you must come presently to the mines; the Duke of Gloucester would speak with you.

Flu. To the mines! tell you the duke, it is not so good to come to the mines; for, look you, the mines is not according to the disciplines of the war: the concavities of it is not sufficient: for, look you, th' athversary, you may discuss unto the duke, look you, is digt himself four yard under the countermines: by 70 Cheshu, I think a' will plow up all, if there is not better directions.

Gow. The Duke of Gloucester, to whom the order of the siege is given, is altogether directed by an Irishman, a very valiant gentleman, i' faith.

Flu. It is Captain Macmorris, is it not? Gow. I think it be.

Flu. By Cheshu, he is an ass, as in the world: I will verify as much in his beard: he has no 80 more directions in the true disciplines of the wars, look you, of the Roman disciplines, than is a puppy-dog.

Enter Macmorris and Captain Jamy.

Gow. Here a' comes; and the Scots captain, Captain Jamy, with him.

69. "is digt himself four yard under the countermines"; that is, the enemy has digged four yards under the countermines.—H. N. H.

Flu. Captain Jamy is a marvelous falorous gentleman, that is certain; and of great expedition and knowledge in the aunchient wars, upon my particular knowledge of his directions: by Cheshu, he will maintain his 90 argument as well as any military man in the world, in the disciplines of the pristine wars of the Romans.

Jamy. I say gud-day, Captain Fluellen. Flu. God-den to your worship, good Captain James.

Gow. How now, Captain Macmorris! have you quit the mines? have the pioners given o'er?

Mac. By Chrish, la! tish ill done: the work ish give over, the trompet sound the retreat. 100 By my hand, I swear, and my father's soul, the work ish ill done: it ish give over: I would have blowed up the town, so Chrish save me. la! in an hour: O, tish ill done, tish ill done: by my hand, tish ill done!

Flu. Captain Macmorris, I beseech vou now. will vou voutsafe me, look you, a few disputations with you, as partly touching or concerning the disciplines of the war, the Roman wars, in the way of argument, look you, 110 and friendly communication; partly to satisfy my opinion, and partly for the satisfaction, look you, of my mind, as touching the direction of the military discipline: that is the point.

Jamy. It sall be vary gud, gud feith, gud cap-

tains bath: and I sall quit you with gud leve, as I may pick occasion; that sall I, marry.

- Mac. It is no time to discourse, so Chrish save me: the day is hot, and the weather, and the 120 wars, and the king, and the dukes: it is no time to discourse. The town is beseeched, and the trumpet call us to the breach; and we talk, and, be Chrish, do nothing: 'tis shame for us all: so God sa' me, 'tis shame to stand still: it is shame, by my hand: and there is throats to be cut, and works to be done; and there ish nothing done, so Chrish sa' me, la!
- Jamy. By the mass, ere theise eyes of mine take themselves to slomber, ay'll de gud 130 service, or ay'll lig i' the grund for it; aye, or go to death; and ay'll pay 't as valorously as I may, that sall I suerly do, that is the breff and the long. Marry, I wad full fain hear some question 'tween you tway.

Flu. Captain Macmorris, I think, look you, under your correction, there is not many of your nation—

Mac. Of my nation! What ish my nation?

Ish a villain, and a bastard, and a knave, and 140
a rascal. What ish my nation? Who talks
of my nation?

Flu. Look you, if you take the matter otherwise

<sup>117. &</sup>quot;quit"; I shall, with your permission, requite you; that is, answer you, or interpose with my arguments, as I shall find opportunity.—H. N. H.

<sup>134. &</sup>quot;wad full fain heard"; wad . . . have heard. The omission of "have" is a common Northern and Scandinavian idiom. So Ff. The Camb. editors wrongly alter to "hear."—C. H. H.

than is meant, Captain Macmorris, peradventure I shall think you do not use me with that affability as in discretion you ought to use me, look you; being as good a man as yourself, both in the disciplines of war, and in the derivation of my birth, and in other particularities.

Mac. I do not know you so good a man as myself: so Chrish save me, I will cut off your head.

Gow. Gentlemen both, you will mistake each other.

Jamy. A! that 's a foul fault.

[A parley sounded.

Gow. The town sounds a parley.

Flu. Captain Macmorris, when there is more better opportunity to be required, look you, I will be so bold as to tell you I know the disciplines of war; and there is an end.

[Execunt.

### SCENE III

# The same. Before the gates.

The Governor and some citizens on the walls; the English forces below. Enter King Henry and his train.

K. Hen. How yet resolves the governor of the town?

This is the latest parle we will admit:
Therefore to our best mercy give yourselve-

Or like to men proud of destruction
Defy us to our worst: for, as I am a soldier,
A name that in my thoughts becomes me best,
If I begin the battery once again,
I will not leave the half-achieved Harfleur
Till in her ashes she lie buried.
The gates of mercy shall be all shut up,
And the flesh'd soldier, rough and hard of heart,
In liberty of bloody hand shall range
With conscience wide as hell, mowing like grass
Your fresh-fair virgins and your flowering infants.

What is it then to me, if impious war,
Array'd in flames like to the prince of fiends,
Do with his smirch'd complexion, all fell feats
Enlink'd to waste and desolation?
What is 't to me, when you yourselves are cause,
If your pure maidens fall into the hand
Of hot and forcing violation?
What rein can hold licentious wickedness
When down the hill he holds his fierce career?
We may as bootless spend our vain command
Upon the enraged soldiers in their spoil
As send precepts to the leviathan
To come ashore. Therefore, you men of Harfleur,

Take pity of your town and of your people, Whiles yet my soldiers are in my command;

<sup>10.</sup> Lord Bacon, in a letter to king James, written a few days after the death of Shakespeare, says,—"And therefore in conclusion we wished him not to shut the gate of your majesty's mercy against himself by being obdurate." He is speaking of the earl of Somerset.—H. N. H.

Whiles yet the cool and temperate wind of grace O'erblows the filthy and contagious clouds 31 Of heady murder, spoil and villany. If not, why, in a moment look to see The blind and bloody soldier with foul hand Defile the locks of your shrill-shrieking daughters;

Your fathers taken by the silver beards, And their most reverend heads dash'd to the walls.

Your naked infants spitted upon pikes, Whiles the mad mothers with their howls confused

Do break the clouds, as did the wives of Jewry At Herod's bloody-hunting slaughtermen. 41 What say you? will you yield, and this avoid, Or, guilty in defense, be thus destroy'd?

Gov. Our expectation hath this day an end:

The Dauphin, whom of succors we entreated,
Returns us that his powers are yet not ready
To raise so great a siege. Therefore, great
king,

We yield our town and lives to thy soft mercy. Enter our gates; dispose of us and ours; For we no longer are defensible.

K. Hen. Open your gates. Come, uncle Exeter, Go you and enter Harfleur; there remain, And fortify it strongly 'gainst the French: Use mercy to them all. For us, dear uncle, The winter coming on, and sickness growing Upon our soldiers, we will retire to Calais.

S1. To "overblow" is to drive away, to keep off .- H. N. H.

To-night in Harfleur will we be your guest; To-morrow for the march are we addrest.

[Flourish. The King and his train enter the town.

## Scene IV

The French King's palace.

Enter Katharine and Alice.

Kath. Alice, tu as été en Angleterre, et tu parles bien le langage.

Alice. Un peu, madame.

Kath. Je te prie, m'enseignez; il faut que j'apprenne à parler. Comment appelez-vous la main en Anglois?

Scene 4. Touching this scene various grounds have been taken, some pronouncing it ridiculous, others rejecting it as an interpolation, and others wondering that Katharine and Alice should be made to speak French, when the other French characters talk English. We cannot well see why anything better should be asked than Dr. Johnson's remarks on the subject: "The grimaces of the two Frenchwomen, and the odd accent with which they uttered the English, might divert an audience more refined than could be found in the Poet's time. There is in it not only the French language, but the French spirit. Alice compliments the princess upon the knowledge of four words, and tells her that she pronounces like the English themselves. The princess suspects no deficiency in her instructress, nor the instructress in herself. The extraordinary circumstance of introducing a character speaking French in an English drama was no novelty to our early stage."—H. N. H.

Successive editors have substituted approximately correct modern French for the imperfect and corrupted French of the Folio text. Probably what Shakespeare wrote was less correct than what we read; but in the absence of any criteria of his French scholarship, it is hardly worth while to insist on a few cases in which the incorrectness of the Folio version cannot be due to mere corruption.—

C. H. H.

Alice. La main? elle est appelée de hand.

Kath. De hand. Et les doigts?

Alice. Les doigts? ma foi, j'oublie les doigts; mais je ne souviendrai. Les doigts? je 10 pense qu'ils sont appelés de fingres; oui, de fingres.

Kath. La main, de hand; les doigts, de fingres Je pense que je suis le bon écolier; j'ai gagné deux mots d'Anglois vîtemenţ. Comment appelez-vous les ongles?

Alice. Les ongles? nous les appelons de nails.

Kath. De nails. Ecoutez; dites-moi, si je parle bien: de hand, de fingres, et de nails.

Alice. C'est bien dit, madame; il est fort bon 20 Anglois.

Kath. Dites-moi l'Anglois pour le bras.

Alice. De arm, madame.

Kath. Et le coude.

Alice. De elbow.

Kath. De elbow. Je m'en fais la répétition de tous les mots que vous m'avez appris dès à présent.

Alice. Il est trop difficile, madame, comme je pense.

Kath. Excusez-moi, Alice; écoutez: de hand, de fingres, de nails, de arma, de bilbow.

Alice. De elbow, madame.

Kath. O Seigneur Dieu, je m'en oublie! de elbow. Comment appelez-vous le col?

Alice. De neck, madame.

Kath. De nick. Et le menton?

Alice. De chin.

Kath. De sin.	Le col,	de nick;	le	menton,	de
sin.					

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Alice. Oui. Sauf votre honneur, en vérité, vous prononcez les mots aussi droit que les natifs d'Angleterre.

Kath. Je ne doute point d'apprendre, par la grace de Dieu, et en peu de temps.

Alice. N'avez vous pas déjà oublié ce que je vous ai enseigné?

Kath. Non, je reciterai à vous promptement: de hand, de fingres, de mails.

Alice. De nails, madame.

Kath. De nails, de arm, de ilbow.

Alice. Sauf votre honneur. de elbow.

Kath. Ainsi dis-je; de elbow, de nick, et de sin. Comment appelez-vous le pied et la robe?

Alice. De foot, madame; et de coun.

Kath. De foot et de coun! O Seigneur Dieu! ce sont mots de son mauvais, corruptible, gros, et impudique, et non pour les dames d'honneur d'user: je ne voudrais prononcer ces mots devant les seigneurs de France pour 60 tout le monde. Foh! le foot et le coun! Néanmoins, je réciterai une autre fois ma lecon ensemble: de hand, de fingres, de nails, de arm, de elbow, de nick, de sin, de foot, de coun.

Alice. Excellent, madame!

Kath. C'est assez pour une fois: allons-nous à dîner. Exeunt.

### Scene V

### The same.

- Enter the King of France, the Dauphin, the Duke of Bourbon, the Constable of France, and others.
- Fr. King. 'Tis certain he hath pass'd the river Somme.
- Con. And if he be not fought withal, my lord, Let us not live in France; let us quit all, And give our vineyards to a barbarous people
- Dau. O Dieu vivant! shall a few sprays of us, The emptying of our fathers' luxury, Our scions, put in wild and savage stock, Spirt up so suddenly into the clouds, And overlook their grafters?
- Bour. Normans, but bastard Normans, Norman bastards!

Mort de ma vie! if they march along Unfought withal, but I will sell my dukedom, To buy a slobbery and a dirty farm In that nook-shotten isle of Albion.

5. "a few sprays of us"; i. e. the French who "came over with the Conqueror," himself a bastard.—C. H. H.

11. "vië"; the final ("mute") e of French still had a syllabic value in ordinary pronunciation, as it still has in verse. Similarly "batailles" below.—C. H. H.

14. "nook-shotten"; probably "full of sharp angles and corners," i. e. invaded on all sides by estuaries and inlets of the sea, so as to be naturally watery and "slobbery." This is a well-attested meaning of "nook-shotten" in dialects; hence this interpretation is sounder than Knight's and Staunton's "spawned or shot into a nook," though this gives a vigorous sense. The Dauphin's point, moreover, is not

Con. Dieu de batailles! where have they this mettle?

Is not their climate foggy, raw and dull,
On whom, as in despite, the sun looks pale,
Killing their fruit with frowns? Can sodden
water,

A drench for sur-rein'd jades, their barley-broth.

Decoct their cold blood to such valiant heat? 20 And shall our quick blood, spirited with wine, Seem frosty? O, for honor of our land, Let us not hang like roping icicles Upon our houses' thatch, whiles a more frosty people

Sweat drops of gallant youth in our rich fields!—

Poor we may call them in their native lords.

Dau. By faith and honor,

Our madams mock at us, and plainly say
Our mettle is bred out, and they will give
Their bodies to the lust of English youth,
To new-store France with bastard warriors.

Bour. They bid us to the English dancing-schools, And teach lavoltas high and swift corantos; Saying our grace is only in our heels,

that England is remote, but that it is wet and uncomfortable to live in. "Nook-shotten" aptly contrasts England with the compact, foursquare contour of France.—C. H. H.

19. "sur-rein'd" is probably over-ridden or over-strained. Steevens observes that it is common to give horses, over-ridden or feverish, ground malt and hot water mixed, which is called a mash. To this the constable alludes.—H. N. H.

26. "in their native lords"; in respect of the poor show which their owners make compared with the English.—C. H. H.

33. The "lavolta" was a dance of Italian origin, and seems to have been something like the modern waltz, only, perhaps, rather more

And that we are most lofty runaways.

Fr. King. Where is Montjoy the herald? speed him hence:

Let him greet England with our sharp defiance. Up, princes! and, with spirit of honor edged More sharper than your swords, hie to the field: Charles Delabreth, high constable of France; You Dukes of Orleans, Bourbon, and of Berri. Alençon, Brabant, Bar, and Burgundy; Jaques Chatillon, Rambures, Vaudemont, Beaumont, Grandpré, Roussi, and Fauconberg, Foix, Lestrale, Bouciqualt, and Charolois; High dukes, great princes, barons, lords and knights,

For your great seats now quit you of great shames.

Bar Harry England, that sweeps through our land

so. It is thus described by Sir John Davies in his poem called Orchestra, quoted once before:

> "A lofty jumping, or a leaping round, Where arm in arm two dancers are entwin'd. And whirl themselves with strict embracements bound, And still their feet an anapest do sound. An anapest is all their music's song, Whose first two feet are short, and third is long." —Н. N. H.

40. "Charles Delabreth"; this should be Charles D'Albret; but the meter would not admit of the change. Shakespeare followed Holinshed, who calls him Delabreth.—H. N. H.

44. "Fauconberg"; anglicized by Ff. to "Falconbridge." In the next line Ff. read "Loys" for "Foix." Both forms were restored from Holinshed.-C. H. H.

46. "Knights"; Theobald's emendation of Ff. "Kings."—I. G.

47. "seats"; signorial castles.—C. H. H.

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48. "England"; Henry's title as king, as in v. 37 and elsewhere. C. H. H.

With pennons painted in the blood of Harfleur: Rush on his host, as doth the melted snow 50 Upon the valleys, whose low vassal seat The Alps doth spit and void his rheum upon: Go down upon him, you have power enough, And in a captive chariot into Rouen Bring him our prisoner.

Con. This becomes the great.

Sorry am I his numbers are so few,
His soldiers sick and famish'd in their march,
For I am sure, when he shall see our army,
He'll drop his heart into the sink of fear
And for achievement offer us his ransom.

Fr. King. Therefore, lord constable, haste on Montjoy,

And let him say to England that we send
To know what willing ransom he will give.
Prince Dauphin, you shall stay with us in
Rouen.

Dau. Not so, I do beseech your majesty.

Fr. King. Be patient, for you shall remain with us. Now forth, lord constable and princes all, And quickly bring us word of England's fall.

[Execunt.

<sup>54. &</sup>quot;Rouen"; Malone's emendation of "Rone," Qq.; "Roan," Ff.—I. G.

<sup>60. &</sup>quot;for"; instead of.—C. H. H.

<sup>63.</sup> That is, instead of achieving a victory over us, make a proposal to pay us a sum as ransom.—H. N. H.

### SCENE VI

# The English camp in Picardy.

Enter Gower and Fluellen, meeting.

Gow. How now, Captain Fluellen! come you from the bridge?

Flu. I assure you, there is very excellent services committed at the bridge.

Gow. Is the Duke of Exeter safe?

Flu. The Duke of Exeter is as magnanimous as Agamemnon; and a man that I love and honor with my soul, and my heart, and my duty, and my life, and my living, and my uttermost power: he is not—God be praised and blessed!—any hurt in the world; but keeps the bridge most valiantly, with excellent discipline. There is an aunchient lieutenant there at the pridge, I think in my very conscience he is as valiant a man as Mark Antony; and he is a man of no estimation in the world; but I did see him do as gallant service.

Gow. What do you call him?

11. "but keeps the bridge"; after Henry had passed the Somme the French endeavored to intercept him in his passage to Calais; and for that purpose attempted to break down the only bridge that there was over the small river of Ternois, at Blangi, over which it was necessary for Henry to pass. But Henry, having notice of their design, sent a part of his troops before him, who, attacking and putting the French to flight, preserved the bridge till the whole English army arrived and passed over it.—H. N. H.

Flu. He is called Aunchient Pistol. Gow. I know him not.

20

### Enter Pistol.

Flu. Here is the man.

Pist. Captain, I thee beseech to do me favors: The Duke of Exeter doth love thee well.

Flu. Aye, I praise God; and I have merited some love at his hands.

Pist. Bardolph, a soldier, firm and sound of heart,
And of buxom valor, hath, by cruel fate,
And giddy Fortune's furious fickle wheel,
That goddess blind,
30

That stands upon the rolling restless stoneFlu. By your patience, Aunchient Pistol.
Fortune is painted blind, with a muffler
afore her eyes, to signify to you that Fortune is blind; and she is painted also with a
wheel, to signify to you, which is the moral
of it, that she is turning, and inconstant,
and mutability, and variation: and her foot,
look you, is fixed upon a spherical stone,
which rolls, and rolls, and rolls: in good 40
truth, the poet makes a most excellent de-

28. "buxom"; in the Saxon and our elder English, buxom meant pliant, yielding, obedient; but it was also used for lusty, rampant. Pistol would be more likely to take the popular sense than one founded on etymology. Blount, after giving the old legitimate meaning of buxomness, says, "It is now mistaken for lustiness or rampancy."—H. N. H.

29-31. "And giddy Fortune's furious fickle wheel," &c.; cp. "Fortune is blind . . . whose foot is standing on a rolling stone,"

Kyd's Spanish Tragedy.—I. G.

34. "Fortune is painted blind"; Warburton proposed the omission of blind, which may have been caught up from the next line.—I. G.

scription of it: Fortune is an excellent moral.

Pist. Fortune is Bardolph's foe, and frowns on him:

For he hath stolen a pax, and hanged must a'

A damned death!

Let gallows gape for dog; let man go free And let not hemp his wind-pipe suffocate:

But Exeter hath given the doom of death For pax of little price.

Therefore, go speak; the duke will hear thy voice:

And let not Bardolph's vital thread be cut With edge of penny cord and vile reproach:

Speak, captain, for his life, and I will thee reauite.

Flu. Aunchient Pistol, I do partly understand your meaning.

Pist. Why then, rejoice therefore.

Flu. Certainly, aunchient, it is not a thing to rejoice at: for if, look you, he were my brother. I would desire the duke to use his 60 good pleasure, and put him to execution; for discipline ought to be used.

Pist. Die and be damn'd! and figo for thy friendship!

Flu. It is well.

Pist. The fig of Spain!

 $\lceil Exit.$ 

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Flu. Very good.

<sup>44. &</sup>quot;Fortune is Bardolph's foe"; a reference to the old ballad, "Fortune, my foe!"—I. G. XVII--6

Gow. Why, this is an arrant counterfeit rascal; I remember him now; a bawd, a cutpurse.

Flu. I'll assure you, a' uttered as prave words at the pridge as you shall see in a summer's day. But it is very well; what he has spoke to me, that is well, I warrant you, when time is serve.

Gow. Why, 'tis a gull, a fool, a rogue, that now and then goes to the wars, to grace himself at his return into London under the form of a soldier. And such fellows are perfect in the great commanders' names: and they will learn you by rote where services were 80 done: at such and such a sconce, at such a breach, at such a convoy; who came off bravely, who was shot, who disgraced, what terms the enemy stood on; and this they con perfectly in the phrase of war, which they trick up with new-tuned oaths: and what a beard of the general's cut and a horrid suit of the camp will do among foaming bottles and ale-washed wits, is wonderful to be thought on. But you must learn to know 90

81. A "sconce" was a blockhouse or chief fortress, for the most part round in fashion of a head; hence the head is ludicrously called a sconce; a lantern was also called a sconce, because of its round form.—H. N. H.

86. "new-tuned"; Pope reads "new-turned"; Collier MS., "new-coined"; Grant White, "new-found."—I. G.

87. "general's cut"; our ancestors were very curious in the fashion of their beards; a certain cut was appropriated to certain professions and ranks. The spade beard and the stiletto beard appear to have been appropriated to the soldier.—H. N. H.

90-92. "But you," etc.; nothing was more common than such huff-cap pretending braggarts as Pistol in the Poet's age; they are the continual subject of satire to his contemporaries.—H. N. H.

such slanders of the age, or else you may be marvelously mistook.

Flu. I tell you what, Captain Gower; I do perceive he is not the man that he would gladly make show to the world he is: if I find a hole in his coat, I will tell him my mind. [Drum heard.] Hark you, the king is coming, and I must speak with him from the pridge.

Drum and Colors. Enter King Henry, Gloucester and Soldiers.

God pless your majesty!

K. Hen. How now, Fluellen! camest thou from the bridge?

Flu. Aye, so please your majesty. The Duke of Exeter has very gallantly maintained the pridge: the French is gone off, look you; and there is gallant and most prave passages: marry, th' athversary was have possession of the pridge; but he is enforced to retire, and the Duke of Exeter is master of the pridge: I can tell your majesty, the duke is a prave man.

K. Hen. What men have you lost, Fluellen? 110 Flu. The perdition of th' athversary hath been very great, reasonable great: marry, for my part, I think the duke hath lost never a man, but one that is like to be executed for robbing a church, one Bardolph, if your majesty know the man: his face is all bubukles, and whelks, and knobs, and flames o' fire: and

<sup>98.</sup> That is, I must tell him what was done at the bridge.-H. N. H.

his lips blows at his nose, and it is like a coal of fire, sometimes plue and sometimes red; but his nose is executed, and his fire's out. 120

K. Hen. We would have all such offenders so cut off: and we give express charge, that in our marches through the country, there be nothing compelled from the villages, nothing taken but paid for, none of the French upbraided or abused in disdainful language; for when lenity and cruelty play for a kingdom, the gentler gamester is the soonest winner.

# Tucket. Enter Montjoy.

Mont. You know me by my habit.

130

K. Hen. Well then I know thee: what shall I know of thee?

Mont. My master's mind.

K. Hen. Unfold it.

Mont. Thus says my king: Say thou to Harry of England: Though we seemed dead, we did but sleep: advantage is a better soldier than rashness. Tell him we could have rebuked him at Harfleur, but that we thought not good to bruise an injury till it were full 140

116-120. Fluellen's description of Bardolph forcibly recalls Chaucer's Sompnour in the *Prologue to the Canterbury Tales* (Qq., "whelkes, and knubs, and pumples" for "bubukles, and whelks, and knobs").—I. G.

127-129. These lines appear to convey a pointed allusion to Essex's campaign in Ireland, and are in any case significant of Shakespeare's judgment upon the harsh policy commonly pursued there.—C. H. H.

<sup>&</sup>quot;lenity," Rowe's emendation from Qq.; Ff., "Levity."—I. G. 130. "habit"; i. s. sleeveless coat, the herald's tabard.—I. G.

<sup>141. &</sup>quot;upon our cue"; that is, in our turn.—H. N. H.

ripe: now we speak upon our cue, and our voice is imperial: England shall repent his folly, see his weakness, and admire our sufferance. Bid him therefore consider of his ransom; which must proportion the losses we have borne, the subjects we have lost, the disgrace we have digested; which in weight to re-answer, his pettiness would bow under. For our losses, his exchequer is too poor; for the effusion of our blood, the muster of his 150 kingdom too faint a number: and for our disgrace, his own person, kneeling at our feet, but a weak and worthless satisfaction. To this add defiance: and tell him, for conclusion, he hath betrayed his followers, whose condemnation is pronounced. So far my king and master; so much my office.

K. Hen. What is thy name? I know thy quality.

Mont. Montjoy.

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**160** 

K. Hen. Thou dost thy office fairly. Turn thee back,

And tell thy king I do not seek him now; But could be willing to march on to Calais Without impeachment: for, to say the sooth, Though 'tis no wisdom to confess so much Unto an enemy of craft and vantage, My people are with sickness much enfeebled, Mv numbers lessen'd, and those few I have

<sup>147. &</sup>quot;in weight to re-answer"; to repay in full measure.—C. H. H. 166. "of craft and vantage"; who has both a natural superiority and the cunning to make the best of it.—C. H. H.

Almost no better than so many French; Who when they were in health, I tell thee, herald, 170

I thought upon one pair of English legs Did march three Frenchmen. Yet, forgive me, God,

That I do brag thus! This your air of France Hath blown that vice in me; I must repent. Go therefore, tell thy master here I am; My ransom is this frail and worthless trunk, My army but a weak and sickly guard; Yet, God before, tell him we will come on, Though France himself and such another neighbor

Stand in our way. There's for thy labor, Montjoy. 180

Go, bid thy master well advise himself:
If we may pass, we will; if we be hinder'd,
We shall your tawny ground with your red
blood

Discolor: and so, Montjoy, fare you well. The sum of all our answer is but this: We would not seek a battle, as we are; Nor, as we are, we say we will not shun it: So tell your master.

178. "God before" was then used for God being my guide.—
H. N. H.

180. "There's for thy labor"; Shakespeare found in Holinshed that the king gave the herald "a princely reward."—C. H. H.

186, 187. The Poet here follows very close upon the chronicler: "And so Montjoy king at armes was sent to the king of England, to defie him as the enemie of France, and to tell him that he should shortlie have battell. King Henrie answered,—'mine intent is to doo as it pleaseth God: I will not seeke your master at this time;

Mont. I shall deliver so. Thanks to your highness. [Exit.

Glou. I hope they will not come upon us now. 190
K. Hen. We are in God's hand, brother, not in theirs.

March to the bridge; it now draws toward night:

Beyond the river we'll encamp ourselves, And on to-morrow bid them march away.

[Exeunt.

### SCENE VII

The French camp, near Agincourt.

Enter the Constable of France, the Lord Rambures, Orleans, Dauphin, with others.

Con. Tut! I have the best armor of the world. Would it were day!

Orl. You have an excellent armor; but let my horse have his due.

Con. It is the best horse of Europe.

Orl. Will it never be morning?

Dau. My Lord of Orleans, and my lord high constable, you talk of horse and armor?

but if he or his seeke me, I will meet with them, God willing. If anie of your nation attempt once to stop me in my journie now towards Calis, at their jeopardie be it; and yet I wish not anie of you so unadvised, as to be the occasion that I die your tawnie ground with your red bloud! When he had thus answered the herald, he gave him a princelie reward, and licence to depart." It was customary thus to reward heralds, whatever might be the nature of their message.—H. N. H.

70

Con. You have good judgment in horsemanship.

Dau. Be warned by me, then: they that ride so, and ride not warily, fall into foul bogs. I had rather have my horse to my mistress.

Con. I had as lief have my mistress a jade.

Dau. I tell thee, constable, my mistress wears his own hair.

Con. I could make as true a boast as that, if I had a sow to my mistress.

Dau. 'Le chien est retourné son propre vomissement, et la truie lavée au bourbier:' thou makest use of any thing.

Con. Yet do I not use my horse for my mistress, or any such proverb so little kin to the purpose.

Ram. My lord constable, the armor that I saw in your tent to-night, are those stars or suns 80 upon it?

usurer, sets his son a-horseback in cloth-of-gold, while himself goes to the devil a-foot in a pair of old strossers."—As for the thing meant, it was not what we now understand by the word, being strait, that is, tight, and exactly fitted to the shape. Thus in Bulwer's Pedigree of the English Gallant, 1653: "Now our hose are made so close to our breeches, that, like the Irish trossers, they too manifestly discover the dimensions of every part." Remains but to add, that strait strossers is here used figuratively, meaning that he had no trousers on but what he was born with; as the Irish Kerns commonly rode without breeches.—H. N. H.

69, 70.' His mistress wears his own hair, because his horse is his mistress. So that the changing of his to her in modern editions is wrong.—H. N. H.

78, 74. "Le chien . . . au bourbier"; "the dog is returned to his own vomit, and the washed out sow to the mire," op. 2 Peter ii. 22.—I. G.

Con. Stars, my lord.

Dau. Some of them will fall to-morrow, I hope.

Con. And yet my sky shall not want.

Dau. That may be, for you bear a many super-fluously, and 'twere more honor some were away.

Con. Even as your horse bears your praises; who would trot as well, were some of your 90 brags dismounted.

Dau. Would I were able to load him with his desert! Will it never be day? I will trot to-morrow a mile, and my way shall be paved with English faces.

Con. I will not say so, for fear I should be faced out of my way: but I would it were morning; for I would fain be about the ears of the English.

Ram. Who will go to hazard with me for 100 twenty prisoners?

Con. You must first go yourself to hazard, ere you have them.

Dau. 'Tis midnight; I'll go arm myself. [Exit.

Orl. The Dauphin longs for morning.

Ram. He longs to eat the English.

Con. I think he will eat all he kills.

Orl. By the white hand of my lady, he's a gallant prince.

Con. Swear by her foot, that she may tread out 110 the oath.

Orl. He is simply the most active gentleman of France.

Con. Doing is activity; and he will still be doing.

Orl. He never did harm, that I heard of.

Con. Nor will do none to-morrow: he will keep that good name still.

Orl. I know him to be valiant.

Con. I was told that by one that knows him 120 better than you.

Orl. What's he?

Con. Marry, he told me so himself; and he said he cared not who knew it.

Orl. He needs not; it is no hidden virtue in him.

Con. By my faith, sir, but it is; never any body saw it but his lackey: 'tis a hooded valor; and when it appears, it will bate.

Orl. Ill will never said well.

Con. I will cap that proverb with 'There is flat-130 tery in friendship.'

Orl. And I will take up that with 'Give the devil his due.'

Con. Well placed: there stands your friend for the devil: have at the very eye of that proverb with 'A pox of the devil.'

Orl. You are the better at proverbs, by how much 'A fool's bolt is soon shot.'

Con. You have shot over.

Orl. 'Tis not the first time you were overshot. 140

127, 128. "'tis a hooded valor, . . . bate"; this pun depends upon the equivocal use of bate. When a hawk is unhooded, her first action is to bate, that is, beat her wings, or flutter. The Constable would insinuate that the Dauphin's courage, when he prepares for encounter, will bate, that is, soon diminish or evaporate.—H. N. H.

# Enter a Messenger.

Mess. My lord high constable, the English lie within fifteen hundred paces of your tents.

Con. Who hath measured the ground?

Mess. The Lord Grandpré.

- Con. A valiant and most expert gentleman. Would it were day! Alas, poor Harry of England! he longs not for the dawning as we do.
- Orl. What a wretched and peevish fellow is this King of England, to mope with his fat-150 brained followers so far out of his knowledge!

Con. If the English had any apprehension, they would run away.

Orl. That they lack; for if their heads had any intellectual armor, they could never wear such heavy head-pieces.

Ram. That island of England breeds very valiant creatures; their mastiffs are of unmatchable courage.

Orl. Foolish curs, that run winking into the mouth of a Russian bear and have their heads crushed like rotten apples! You may as well say, that's a valiant flea that dare eat his breakfast on the lip of a lion.

Con. Just, just; and the men do sympathize with the mastiffs in robustious and rough coming on, leaving their wits with their wives: and then give them great meals of beef, and iron and steel, they will eat like 170 wolves, and fight like devils.

- Orl. Aye, but these English are shrewdly out of beef.
- Con. Then shall we find to-morrow they have only stomachs to eat and none to fight.

  Now is it time to arm: come, shall we about it?
- Orl. It is now two o'clock: but, let me see, by ten We shall have each a hundred Englishmen.

[Exeunt.

### ACT FOURTH

#### PROLOGUE

#### Enter Chorus.

Chor. Now entertain conjecture of a time When creeping murmur and the poring dark Fills the wide vessel of the universe.

From camp to camp through the foul womb of night

The hum of either army stilly sounds. That the fix'd sentinels almost receive The secret whispers of each other's watch: Fire answers fire, and through their palv flames Each battle sees the other's umber'd face: Steed threatens steed, in high and boastful 10 neighs

Piercing the night's dull ear; and from the tents The armorers, accomplishing the knights, With busy hammers closing rivets up,

<sup>1. &</sup>quot;conjecture"; imagination.—C. H. H.

<sup>2. &</sup>quot;poring"; purblind.—C. H. H.

<sup>9. &</sup>quot;umber'd"; I suspect that nothing more is meant than shadow'd face. The epithet paly flames is against the other interpretation. Umbre for shadow is common in our elder writers. Thus Cavendish, in his Metrical Visions, Prologue: "Under the umber of an oke with bowes pendant" (Singer).—H. N. H.

13. "closing rivets up"; this does not solely refer to the riveting

the plate armor before it was put on, but as to a part when it was

Give dreadful note of preparation:
The country cocks do crow, the clocks do toll,
And the third hour of drowsy morning name.
Proud of their numbers and secure in soul,
The confident and over-lusty French
Do the low-rated English play at dice;
And chide the crippled tardy-gaited night
Who, like a foul and ugly witch, doth limp
So tediously away. The poor condemned
English,

Like sacrifices, by their watchful fires
Sit patiently and inly ruminate
The morning's danger, and their gesture sad
Investing lank-lean cheeks and war-worn coats
Presenteth them unto the gazing moon
So many horrid ghosts. O now, who will behold

The royal captain of this ruin'd band
Walking from watch to watch, from tent to
tent,
30

on. The top of the cuirass had a little projecting bit of iron that passed through a hole pierced through the bottom of the casque. When both were put on, the smith or armorer presented himself, with his riveting hammer, to close the rivet up; so that the party's head should remain steady, notwithstanding the force of any blow that might be given on the cuirass or helmet.—H. N. H.

16. "name"; Tyrwhitt's conj.; Ff., "nam'd."—I. G.

<sup>19.</sup> The Poet took this from Holinshed: "The Frenchmen in the meane while, as though they had beene sure of victorie, made great triumph; for the capteins had determined how to divide the spoile, and the soldiers the night before had plaid the Englishmen at dice."—H. N. H.

<sup>20. &</sup>quot;cripple tardy-gaited"; Ff., "creeple-tardy-gated."-I. G.

<sup>26. &</sup>quot;Investing lank-lean cheeks and war-worn coats"; Capell, "And war-worn coats, investing lank-lean cheeks"; Hanmer, "In wasted"; Warburton, "Invest in"; Beckett conj. "Infesting," &c.—I. G.

Let him cry 'Praise and glory on his head!'
For forth he goes and visits all his host,
Bids them good morrow with a modest smile,
And calls them brothers, friends and countrymen.

Upon his royal face there is no note How dread an army hath enrounded him; Nor doth he dedicate one jot of color Unto the weary and all-watched night, But freshly looks and over-bears attaint With cheerful semblance and sweet majesty; 40 That every wretch, pining and pale before, Beholding him, plucks comfort from his looks: A largess universal like the sun His liberal eye doth give to every one, Thawing cold fear, that mean and gentle all Behold, as may unworthiness define, A little touch of Harry in the night. And so our scene must to the battle fly: Where—O for pity!—we shall much disgrace With four or five most vile and ragged foils, 50 Right ill-disposed in brawl ridiculous, The name of Agincourt. Yet sit and see, Minding true things by what their mockeries be. Exit.

46. "as may unworthiness define"; as far as their unworthy natures permit.—C. H. H.

### Scene I

# The English camp at Agincourt.

Enter King Henry, Bedford, and Gloucester.

K. Hen. Gloucester, 'tis true that we are in great danger;

The greater therefore should our courage be. Good morrow, brother Bedford. God Almighty!

There is some soul of goodness in things evil, Would men observingly distill it out. For our bad neighbor makes us early stirrers, Which is both healthful and good husbandry: Besides, they are our outward consciences, And preachers to us all, admonishing That we should dress us fairly for our end.

10 Thus may we gather honey from the weed, And make a moral of the devil himself.

# Enter Erpingham.

Good morrow, old Sir Thomas Erpingham: A good soft pillow for that good white head Were better than a churlish turf of France.

Erp. Not so, my liege: this lodging likes me better, Since I may say 'Now lie I like a king.'

K. Hen. 'Tis good for men to love their present pains

Upon example; so the spirit is eased:

Sc. 1. "Bedford"; the historical duke of Bedford, left as "Custos" in England, was not at Agincourt.—C. H. H.

And when the mind is quicken'd, out of doubt, The organs, though defunct and dead before, <sup>21</sup> Break up their drowsy grave and newly move, With casted slough and fresh legerity.

Lend me thy cloak, Sir Thomas. Brothers both.

Commend me to the princes in our camp; Do my good morrow to them, and anon Desire them all to my pavilion.

Glou. We shall, my liege.

Erp. Shall I attend your grace?

K. Hen. No, my good knight; Go with my brothers to my lords of England: I and my bosom must debate awhile,

And then I would no other company.

Erp. The Lord in heaven bless thee, noble Harry! [Exeunt all but King.

K. Hen. God-a-mercy, old heart! thou speak'st cheerfully.

### Enter Pistol.

Pist. Qui va là?

K. Hen. A friend.

Pist. Discuss unto me; art thou officer?

Or art thou base, common, and popular?

K. Hen. I am a gentleman of a company.

Pist. Trail'st thou the puissant pike?

K. Hen. Even so. What are you?

23. "with casted slough"; the allusion is to the casting of the slough or skin of the snake annually, by which act he is supposed to regain new vigor and fresh youth. Legerity is lightness, nimbleness. Légèreté, French.—H. N. H.

35. "Qui va là"; Rowe's emendation of Ff. "che vous la?"-I. G.

Pist. As good a gentleman as the emperor.

K. Hen. Then you are a better than the king.

Pist. The king's a bawcock, and a heart of gold,

A lad of life, an imp of fame;

Of parents good, of fist most valiant:

I kiss his dirty shoe, and from heart-string

I love the lovely bully. What is thy name?

K. Hen. Harry le Roy.

Pist. Le Roy! a Cornish name: art thou of Cornish crew?

K. Hen. No, I am a Welshman.

Pist. Know'st thou Fluellen?

K. Hen. Yes.

Pist. Tell him, I'll knock his leek about his pate Upon Saint Davy's day.

K. Hen. Do not you wear your dagger in your cap that day, lest he knock that about yours.

Pist. Art thou his friend?

K. Hen. And his kinsman too.

Pist. The figo for thee, then!

**6**0

K. Hen. I thank you: God be with you!

Pist. My name is Pistol call'd.

[Exit.

K. Hen. It sorts well with your fierceness.

### Enter Fluellen and Gower.

Gow. Captain Fluellen!

Flu. So! in the name of Jesu Christ speak lower. It is the greatest admiration in the universal world, when the true and aunchient

<sup>65. &</sup>quot;speak lower"; so Q. 3, adopted by Malone; Qq. 1, 2, "lewer"; Ff., "fewer"; cp. "to speak few," a provincialism for "to speak low"; (according to Steevens, who prefers the folio reading).—I. G.

prerogatifes and laws of the wars is not kept: if you would take the pains but to examine the wars of Pompey the Great, you shall find, I warrant you, that there is no tiddle taddle nor pibble pabble in Pompey's camp; I warrant you, you shall find the ceremonies of the wars, and the cares of it, and the forms of it, and the sobriety of it, and the modesty of it, to be otherwise.

Gow. Why, the enemy is loud; you hear him all night.

Flu. If the enemy is an ass and a fool and a prating coxcomb, is it meet, think you, that we should also, look you, be an ass and a fool and a prating coxcomb? in your own conscience, now?

Gow. I will speak lower.

Flu. I pray you and beseech you that you will.

[Exeunt Gower and Fluellen.

K. Hen. Though it appear a little out of fashion, There is much care and valor in this Welshman.

Enter three soldiers, John Bates, Alexander Court, and Michael Williams.

Court. Brother John Bates, is not that the morning which breaks yonder?

Bates. I think it be: but we have no great cause to desire the approach of day.

Will. We see yonder the beginning of the day, but I think we shall never see the end of it. Who goes there?

K. Hen. A friend.

Will. Under what captain serve you?

K. Hen. Under Sir Thomas Erpingham.

Will. A good old commander and a most kind gentleman: I pray you, what thinks he of 100 our estate?

K. Hen. Even as men wrecked upon a sand,

that look to be washed off the next tide. Bates. He hath not told his thought to the king?

- K. Hen. No; nor it is not meet he should. For, though I speak it to you, I think the king is but a man, as I am: the violet smells to him as it doth to me: the element shows to him as it doth to me: all his senses have but human conditions: his ceremonies laid by, in his 120 nakedness he appears but a man; and though his affections are higher mounted than ours, yet, when they stoop, they stoop with the like wing. Therefore when he sees reason of fears, as we do, his fears, out of doubt, be of the same relish as ours are: vet, in reason, no man should possess him with any appearance of fear, lest he, by showing it, should dishearten his army.
- Bates. He may show what outward courage he 120 will; but I believe, as cold a night as 'tis. he could wish himself in Thames up to the neck; and so I would he were, and I by him, at all adventures, so we were quit here.
- K. Hen. By my troth, I will speak my conscience of the king. I think he would not wish himself any where but where he is.

<sup>98. &</sup>quot;Sir Thomas": Theobald's correction of Ff. "John."-I. G.

Bates. Then I would he were here alone; so should he be sure to be ransomed, and a many poor men's lives saved.

130

K. Hen. I dare say you love him not so ill, to wish him here alone, howsoever you speak this to feel other men's minds: methinks I could not die any where so contented as in the king's company; his cause being just and his quarrel honorable.

Will. That 's more than we know.

Bates. Aye, or more than we should seek after; for we know enough, if we know we are the king's subjects: if his cause be wrong, our 140 obedience to the king wipes the crime of it out of us.

Will. But if the cause be not good, the king himself hath a heavy reckoning to make, when all those legs and arms and heads, chopped off in a battle, shall join together at the latter day and cry all 'We died at such a place;' some swearing, some crying for a surgeon, some upon their wives left poor behind them, some upon the debts they 150 owe, some upon their children rawly left. am afeard there are few die well that die in battle; for how can they charitably dispose of anything, when blood is their argument? Now, if these men do not die well, it will be a black matter for the king that led them to it: whom to disobey were against all proportion of subjection.

K. Hen. So, if a son that is by his father sent

about merchandise do sinfully miscarry upon 160 the sea, the imputation of his wickedness, by your rule, should be imposed upon his father that sent him: or if a servant, under his master's command transporting a sum of money, be assailed by robbers and die in many irreconciled iniquities, you may call the business of the master the author of the servant's damnation: but this is not so: the king is not bound to answer the particular endings of his soldiers, the father of his son, nor the 179 master of his servant; for they purpose not their death, when they purpose their services. Besides, there is no king, be his cause never so spotless, if it come to the arbitrement of swords, can try it out with all unspotted soldiers: some peradventure have on them the guilt of premeditated and contrived murder: some, of beguiling virgins with the broken seals of perjury; some, making the wars their bulwark, that have before gored the gentle 180 bosom of peace with pillage and robbery. Now, if these men have defeated the law and outrun native punishment, though they can outstrip men, they have no wings to fly from God: war is His beadle, war is His vengeance; so that here men are punished for before-breach of the king's laws in now the king's quarrel: where they feared the death, they have borne life away; and where they

<sup>160. &</sup>quot;sinfully miscarry upon the sea"; Pope reads from Qq. "fall into some level action and miscarry."—I. G.

would be safe, they perish: then if they die 190 unprovided, no more is the king guilty of their damnation than he was before guilty of those impieties for the which they are now visited. Every subject's duty is the king's; but every subject's soul is his own. Therefore should every soldier in the wars do as every sick man in his bed, wash every mote out of his conscience: and dving so, death is to him advantage; or not dying, the time was blessedly lost wherein such prepa-200 ration was gained: and in him that escapes, it were not sin to think that, making God so free an offer. He let him outlive that day to see His greatness and to teach others how they should prepare.

Will. 'Tis certain, every man that dies ill, the ill upon his own head, the king is not to answer it.

Bates. I do not desire he should answer for me; and yet I determine to fight lustily for him. 210

K. Hen. I myself heard the king say he would not be ransomed.

Will. Aye, he said so, to make us fight cheerfully: but when our throats are cut, he may be ransomed, and we ne'er the wiser.

K. Hen. If I live to see it, I will never trust his word after.

Will. You pay him then. That's a perilous shot out of an elder-gun, that a poor and a

<sup>198. &</sup>quot;mote"; Malone's emendation of Ff. "Moth"; Qq., "mosth." -- I. G.

private displeasure can do against a mon-220 arch! you may as well go about to turn the sun to ice with fanning in his face with a peacock's feather. You'll never trust his word after! come, 'tis a foolish saying.

K. Hen. Your reproof is something too round: I should be angry with you, if the time were convenient.

Will. Let it be a quarrel between us, if you live.

K. Hen. I embrace it.

230

Will. How shall I know thee again?

K. Hen. Give me any gage of thine, and I will wear it in my bonnet: then, if ever thou darest acknowledge it, I will make it my quarrel.

Will. Here's my glove: give me another of thine.

K. Hen. There.

Will. This will I also wear in my cap: if ever thou come to me and say, after to-morrow, 240 'This is my glove,' by this hand, I will take thee a box on the ear.

K. Hen. If ever I live to see it, I will challenge it.

Will. Thou darest as well be hanged.

K. Hen. Well, I will do it, though I take thee in the king's company.

Will. Keep thy word: fare thee well.

Bates. Be friends, you English fools, be friends: we have French quarrels enow, if 250 you could tell how to reckon.

K. Hen. Indeed, the French may lay twenty French crowns to one, they will beat us; for they bear them on their shoulders: but it is no English treason to cut French crowns, and to-morrow the king himself will be a clipper.

[Exeunt Soldiers.

Upon the king! let us our lives, our souls, Our debts, our careful wives, Our children and our sins lay on the king: 260 We must bear all. O hard condition, Twin-born with greatness, subject to the breath Of every fool, whose sense no more can feel But his own wringing! What infinite heart'sease

Must kings neglect, that private men enjoy! And what have kings, that privates have not too,

Save ceremony, save general ceremony?
And what art thou, thou idol ceremony?
What kind of god art thou, that suffer'st more
Of mortal griefs than do thy worshipers?
270
What are thy rents? what are thy comings
in?

O ceremony, show me but thy worth!

254-257. "but it is," etc.; of course reference is here had to the old doctrine, that marring or defacing the king's image on the coin was equivalent to making war on the king.—H. N. H.

258. There is something very striking and solemn in the soliloquy into which the king breaks immediately as soon as he is left alone. Something like this every breast has felt. Reflection and seriousness rush upon the mind upon the separation of gay company, and especially after forced and unwilling merriment (Johnson).—H. N. H.

What is thy soul of adoration? Art thou aught else but place, degree and form, Creating awe and fear in other men? Wherein thou art less happy being fear'd Than they in fearing. What drink'st thou oft, instead of homage

sweet.

But poison'd flattery? O, be sick, great greatness,

And bid thy ceremony give thee cure! 280Think'st thou the fiery fever will go out With titles blown from adulation? Will it give place to flexure and low bending? Canst thou, when thou command'st the beggar's knee.

Command the health of it? No, thou proud dream.

That play'st so subtly with a king's repose; I am a king that find thee, and I know 'Tis not the balm, the scepter and the ball, The sword, the mace, the crown imperial, The intertissued robe of gold and pearl, 290 The farced title running 'fore the king, The throne he sits on, nor the tide of pomp That beats upon the high shore of this world,

273. "What is thy soul of adoration?"; Knight's reading; F. 1 reads, "What? is thy Soule of Odoration?"; Ff. 2, 3, 4, "Adoration"; Warburton, "What is thy toll, O adoration?"; Hanmer, "What is thy shew of adoration?"; Johnson, "What is thy soul, O adoration?" &c., &c. (v. Glossary).-I. G.

This is the reading of the old copy, which Malone changed to "What is the soul of adoration?" The present reading is sufficiently intelligible: "O ceremony, show me what value thou art of! What is thy soul or essence of external worship or adoration?"-H. N. H. No, not all these, thrice-gorgeous ceremony, Not all these, laid in bed majestical, Can sleep so soundly as the wretched slave, Who with a body fill'd and vacant mind Gets him to rest, cramm'd with distressful bread;

Never sees horrid night, the child of hell,
But, like a lackey, from the rise to set 300
Sweats in the eye of Phœbus and all night
Sleeps in Elysium; next day after dawn,
Doth rise and help Hyperion to his horse,
And follows so the ever-running year,
With profitable labor, to his grave:
And, but for ceremony, such a wretch,
Winding up days with toil and nights with
sleep,

Had the fore-hand and vantage of a king.
The slave, a member of the country's peace,
Enjoys it; but in gross brain little wots

310
What watch the king keeps to maintain the peace,

Whose hours the peasant best advantages.

## Re-enter Erpingham.

Exp. My lord, your nobles, jealous of your absence,

Seek through your camp to find you.

K. Hen. Good old knight, Collect them all together at my tent.

903. i. e. rises at dawn.—C. H. H.

<sup>319. &</sup>quot;advantages"; benefit (the peasant). The singular after "hours" is probably due to the notion of "peace," the real source of the benefit.—C. H. H.

I'll be before thee.

Erp. I shall do't, my lord. [Exit. K. Hen. O God of battles! steel my soldiers' hearts;

Possess them not with fear; take from them now

The sense of reckoning, if the opposed numbers Pluck their hearts from them. Not to-day, O Lord, 321

O, not to-day, think not upon the fault
My father made in compassing the crown!
I Richard's body have interred new;
And on it have bestow'd more contrite tears
Than from it issued forced drops of blood:
Five hundred poor I have in yearly pay,
Who twice a-day their wither'd hands hold up
Toward heaven, to pardon blood; and I have
built
329

Two chantries, where the sad and solemn priests Sing still for Richard's soul. More will I do; Though all that I can do is nothing worth, Since that my penitence comes after all,

319, 320. "take from them now the sense of reckoning, if the opposed numbers"; Tyrwhitt's reading; Ff., "take . . . reck'ning of the opposed numbers."; Theobald, "take . . . reck'ning; lest th' opposed numbers," &c., &c.—I. G.

324. "interred new"; Holinshed relates that Richard's body was removed from Langley, "with all funeral dignity convenient for his

estate," to Westminster.-C. H. H.

330. "two chantries"; one of these was for Carthusian monks, and was called Bethlehem; the other was for religious men and women of the order of St. Bridget, and was named Sion. They were on opposite sides of the Thames, and adjoined the royal manor of Sheen, now called Richmond.—H. N. H.

333, 334. "Since after all my acts of atonement it remains needful

for my pardon that I should repent."-C. H. H.

Imploring pardon.

#### Re-enter Gloucester.

Glou. My liege!

K. Hen. My brother Gloucester's voice? Aye; I know thy errand, I will go with thee:

The day, my friends and all things stay for me.

[Exeunt.

## Scene II

# The French camp.

Enter the Dauphin, Orleans, Rambures, and others.

Orl. The sun doth gild our armor; up, my lords! Dau. Montez à cheval! My horse! varlet! laquais! ha!

Orl. O brave spirit!

Dau. Via! les eaux et la terre.

Orl. Rien puis? l'air et le feu.

Dau. Ciel, cousin Orleans.

#### Enter Constable.

Now, my lord constable!

Con. Hark, how our steeds for present service neigh.

Dau. Mount them, and make incision in their hides, That their hot blood may spin in English eyes,

4. "Via"; an exclamation of encouragement, on, away; of Italian erigin. See The Merry Wives of Windsor, Act ii. sc. 2.—H. N. H.

4-6. The incoherent French scraps are in any case meant to suggest ostentatious valor, probably somewhat to this effect: "Water and earth I will ride through—"; to which Orleans replies ironically: "Anything further? Air and fire?"—"Aye, and heaven, cousin Orleans."—C. H. H.

And dout them with superfluous courage, ha! 11 Ram. What, will you have them weep our horses' blood?

How shall we then behold their natural tears?

Enter Messenger.

Mess. The English are embattled, you French peers.

Con. To horse, you gallant princes! straight to horse!

Do but behold you poor and starved band, And your fair show shall suck away their souls, Leaving them but the shales and husks of men. There is not work enough for all our hands; Scarce blood enough in all their sickly veins 20 To give each naked curtle-ax a stain, That our French gallants shall to-day draw out, And sheathe for lack of sport: let us but blow on them.

The vapor of our valor will o'erturn them.
'Tis positive 'gainst all exceptions, lords,
That our superfluous lackeys and our peasants,
Who in unnecessary action swarm
About our squares of battle, were enow
To purge this field of such a hilding foe,
Though we upon this mountain's basis by 30
Took stand for idle speculation:
'But that our honors must not. What 's to say?

But that our honors must not. What 's to say?
A very little little let us do,

And all is done. Then let the trumpets sound The tucket sonance and the note to mount;

<sup>35.</sup> The "tucket-sonnance," or sounding of the tucket, was a flourish

For our approach shall so much dare the field That England shall couch down in fear and yield.

## Enter Grandpré.

Grand. Why do you stay so long, my lords of France?

Yon island carrions, desperate of their bones, Ill-favoredly become the morning field:

Their ragged curtains poorly are let loose, And our air shakes them passing scornfully: Big Mars seems bankrupt in their beggar'd host And faintly through a rusty beaver peeps: The horsemen sit like fixed candlesticks, With torch-staves in their hand; and their poor jades

on a trumpet as a signal.—The Constable's spirits are kicking up their heels and dancing in merry scorn; the note to mount and dare the field being terms fitter for a sporting excursion than for a war tussle. Johnson remarks,—"He uses the terms of the field, as if they were going out only to the chase for sport. To dare the field is a phrase in falconry. Birds are dared when, by the falcon in the air, they are terrified from rising, so that they will be sometimes taken by the hand."—H. N. H.

39, 40. Holinshed gives the following account of the march from Harfleur to Agincourt: "The Englishmen were brought into some distresse in this journie, by reason of their vittels in maner spent, and no hope to get more; for the enemies had destroid all the corne before they came. Rest could they none take, for their enemies with alarmes did ever so infest them: dailie it rained, nightlie it freezed: of fuell there was great scarsitie, of fluxes plentie: monie inough, but wares for their releefe to bestowe it on had they none."—H. N. H.

45. "candlesticks"; ancient candlesticks were often in the form of human figures holding the socket, for the lights, in their extended hands. They are mentioned in Vittoria Corombona, 1619: "He showed like a pewter candlestick, fashioned like a man in armor, holding a tilting staff in his hand little bigger than a candle."—H. N. H.

Lob down their heads, dropping the hides and hips,

The gum down-roping from their pale-dead eyes,

And in their pale dull mouths the gimmal bit Lies foul with chew'd grass, still and motionless;

And their executors, the knavish crows, Fly o'er them, all impatient for their hour. Description cannot suit itself in words To demonstrate the life of such a battle In life so lifeless as it shows itself.

Con. They have said their prayers, and they stay for death.

Dau. Shall we go send them dinners and fresh suits

And give their fasting horses provender, And after fight with them?

Con. I stay but for my guidon: to the field! 60
I will the banner from a trumpet take,

And use it for my haste. Come, come away! The sun is high, and we outwear the day.

Exeunt

56. "prayers"; two syllables.—C. H. H.

<sup>60. &</sup>quot;I stay but for my guidon"; thus in Holinshed: "They thought themselves so sure of victorie, that diverse of the noblemen made such hast toward the battell, that they left manie of their servants and men of warre behind them, and some of them would not once staie for their standards; as amongst other the duke of Brabant, when his standard was not come, caused a banner to be taken from a trumpet, and fastened to a speare, the which he commanded to be borne before him, instead of his standard."—H. N. H.

#### SCENE III

## The English camp.

Enter Gloucester, Bedford, Exeter, Erpingham, with all his host: Salisbury and Westmoreland.

Glou. Where is the king?

Bed. The king himself is rode to view their battle. West. Of fighting men they have full three score thousand.

Exe. There 's five to one; besides they all are fresh. Sal. God's arm strike with us! 'tis a fearful odds. God be wi' you, princes all; I'll to my charge: If we no more meet till we meet in heaven, Then, joyfully, my noble Lord of Bedford, My dear Lord Gloucester, and my good Lord Exeter,

And my kind kinsman, warriors all, adieu! 10 Bed. Farewell, good Salisbury; and good luck go with thee!

Sc. S. Enter Gloucester, etc. The historical Salisbury and Westmoreland (as well as Bedford) were not present at Agincourt (Stone's Holinshed, p. 187). But Shakespeare hardly had access to the evidence that they were not.—C. H. H.

4. "There's five to one"; Holinshed, who also gives the French numbers as 60,000, reckons them to have been "six to one." But he estimates Henry's force on the march to Calais as 15,000. Shake-speare would seem to have taken a mean between these proportions.—C. H. H.

10. "my kind kinsman"; this is addressed to Westmoreland by the speaker, who was Thomas Montacute, earl of Salisbury: he was not in point of fact related to Westmoreland; there was only a kind of connection by marriage between their families.—H. N. H.

11-14. In Ff. vv. 13, 14 are given to Bedford, and placed before v. 12. The present arrangement is due to Thirlby.—C. H. H.

Exe. Farewell, kind lord; fight valiantly to-day:
And yet I do thee wrong to mind thee of it,
For thou art framed of the firm truth of valor.

[Exit Salisbury.]

Bed. He is as full of valor as of kindness; Princely in both.

## Enter the King.

West. O that we now had here
But one ten thousand of those men in England
That do no work to-day!

K. Hen. What 's he that wishes so? My cousin Westmoreland? No my fair cousin:

If we are mark'd to die, we are enow
To do our country loss; and if to live,
The fewer men, the greater share of honor.
God's will! I pray thee, wish not one man more.
By Jove, I am not covetous for gold,
Nor care I who doth feed upon my cost;

16. "O that we now had here," etc. Shakespeare had no authority for assigning this wish to Westmoreland, who (as stated) was not present at Agincourt at all. In Qq. it is attributed to Warwick, who was also absent, being Governor of Calais. It is known from the Gesta to have been Sir Walter Hungerford.—C. H. H.

20, 21. Here again the Poet found something in the chronicler to work upon: "It is said that as he heard one of the host utter his wish to another thus, 'I would to God there were with us now so manie good soldiers as are at this houre within England? the king answered,—I would not wish a man more here than I have: we are indeed in comparison of the enemies but a few, but, if God of his elemencie doo favour us and our cause, as I trust he will, we shall speed well inough. And if so be that for our offenses sakes we shall be delivered into the hands of our enemies, the lesse number we be, the lesse damage shall the realme of England susteine."—H. N. H.

It yearns me not if men my garments wear; Such outward things dwell not in my desires: But if it be a sin to covet honor,

I am the most offending soul alive.

No, faith, my coz, wish not a man from England:

God's peace! I would not lose so great an honor As one man more, methinks, would share from me

For the best hope I have. O, do not wish one more!

Rather proclaim it, Westmoreland, through my host,

That he which hath no stomach to this fight,
Let him depart; his passport shall be made
And crowns for convoy put into his purse:
We would not die in that man's company
That fears his fellowship to die with us.
This day is call'd the feast of Crispian:
He that outlives this day, and comes safe home,
Will stand a tip-toe when this day is named,
And rouse him at the name of Crispian.
He that shall live this day, and see old age,
Will yearly on the vigil feast his neighbors,
And say, 'To-morrow is Saint Crispian:'

<sup>38.</sup> Coleridge suggests that this line should read,—"We should not live in that man's company"; thus making a natural antithesis to die in the next line.—H. N. H.

<sup>39. &</sup>quot;his fellowship to die with us"; to be our comrade in death.— C. H. H.

<sup>40. &</sup>quot;the feast of Crispian" falls upon the 25th October.—I. G. 44. "He that shall live this day, and see"; Pope's reading; Ff., "He that shall see this day and live"; Qq., "He that outlives this day and sees."—I. G.

Then will he strip his sleeve and show his scars, And say 'These wounds I had on Crispin's day.' Old men forget; yet all shall be forgot, But he'll remember with advantages 50 What feats he did that day: then shall our names,

Familiar in his mouth as household words, Harry the king, Bedford and Exeter, Warwick and Talbot, Salisbury and Gloucester, Be in their flowing cups freshly remember'd. This story shall the good man teach his son; And Crispin Crispian shall ne'er go by, From this day to the ending of the world, But we in it shall be remembered; We few, we happy few, we band of brothers; For he to-day that sheds his blood with me

Shall be my brother; be he ne'er so vile,
This day shall gentle his condition:

48. Omitted in Ff.—I. G.

This line, if not strictly necessary to the sense, is indispensable to the picture. It was rightly restored by Malone.—C. H. H.

52. "his mouth"; so Ff.; Qq., "their mouths"; Pope, "their mouth."

-I. G.

Modern editions, except Knight's and Verplanck's, change his mouth into their mouths. This is done, no doubt, to make it harmonize with their cups just below. It is a parlous thing to meddle much with Shakespeare's words. Here it is the old man in whose mouth the names of his great companions are to be as household words, while they are to be freshly called to mind by the friends who are feasting with him.—H. N. H.

53. "Bedford and Exeter," etc. Of these "names," only Gloucester and Exeter were at Agincourt. Talbot, not elsewhere mentioned in this connection, is no doubt the hero of 1 Hen. VI.—C. H. H.

56. "the good man"; the good man, head of the family. "How the good man taught his son" was a proverbial title for maxims of morality and edification.—C. H. H.

63. That is, shall advance him to the rank of a gentleman. King

And gentlemen in England now a-bed

Shall think themselves accursed they were not here,

And hold their manhoods cheap whiles any speaks

That fought with us upon Saint Crispin's day.

## Re-enter Salisbury.

Sal. My sovereign lord, bestow yourself with speed:

The French are bravely in their battles set, And will with all expedience charge on us. 70

K. Hen. All things are ready, if our minds be so. West. Perish the man whose mind is backward now!

K. Hen. Thou dost not wish more help from England. coz?

West. God's will! my liege, would you and I alone, Without more help, could fight this royal battle!

K. Hen. Why, now thou hast unwish'd five thousand men;

Which likes me better than to wish us one. You know your places: God be with you all!

## Tucket. Enter Montjoy.

Henry V inhibited any person, but such as had a right by inheritance or grant, from bearing coats of arms, except those who fought with him at the battle of Agincourt.—H. N. H.

76. By wishing only thyself and me, thou hast wished five thousand men away. The poet, inattentive to numbers, puts five thousand, but in the last scene the French are said to be full three-score thousand, which Exeter declares to be five to one. The numbers of the English are variously stated; Holinshed makes them fifteen thousand, others but nine thousand.—H. N. H.

Mont. Once more I come to know of thee, king Harry,

If for thy ransom thou wilt now compound, 80 Before thy most assured overthrow:

For certainly thou art so near the gulf,

Thou needs must be englutted. Besides, in mercy,

The constable desires thee thou wilt mind
Thy followers of repentance; that their souls
May make a peaceful and sweet retire
From off these fields, where, wretches, their
poor bodies

Must lie and fester.

K. Hen. Who hath sent thee now?

Mont. The Constable of France.

K. Hen. I pray thee, bear my former answer back: Bid them achieve me and then sell my bones. 91 Good God! why should they mock poor fellows thus?

The man that once did sell the lion's skin While the beast lived, was killed with hunting him.

A many of our bodies shall no doubt
Find native graves; upon the which, I trust,
Shall witness live in brass of this day's work:
And those that leave their valiant bones in
France.

Dying like men, though buried in your dunghills,

They shall be famed; for there the sun shall greet them,

<sup>&</sup>quot;mative"; i. e. English.—C. H. H.

And draw their honors recking up to heaven; Leaving their earthly parts to choke your clime, The smell whereof shall breed a plague in France.

Mark then abounding valor in our English, That being dead, like to the bullet's grazing, Break out into a second course of mischief, Killing in relapse of mortality.

Let me speak proudly: tell the constable
We are but warriors for the working-day;
Our gayness and our gilt are all besmirch'd
With rainy marching in the painful field;
There's not a piece of feather in our host—
Good argument, I hope, we will not fly—
And time hath worn us into slovenry:
But, by the mass, our hearts are in the trim;
And my poor soldiers tell me, yet ere night
They'll be in fresher robes, or they will plúck
The gay new coats o'er the French soldiers
heads

And turn them out of service. If they do this,—

As, if God please, they shall,—my ransom then Will soon be levied. Herald, save thou thy labor;

Come thou no more for ransom, gentle herald:

<sup>102. &</sup>quot;clime"; air.—C. H. H.

<sup>104. &</sup>quot;abounding"; used with a consciousness of the (false) etymology from "bound."—C. H. H.

<sup>105. &</sup>quot;grazing"; glancing off, after inflicting a wound.—C. H. H. 107. "in relapse of mortality"; in the very act of being resolved into their mortal elements; as they decompose.—C. H. H.

They shall have none, I swear, but these my joints;

Which if they have as I will leave 'em them, Shall yield them little, tell the constable.

Mont. I shall, King Harry. And so fare thee well:

Thou never shalt hear herald any more. [Exit.

K. Hen. I fear thou 'lt once more come again for ransom.

#### Enter York.

Fork. My lord, most humbly on my knee I beg
The leading of the vaward.

130

K. Hen. Take it, brave York. Now, soldiers, march away:

And how thou pleasest, God, dispose the day! [Exeunt.

#### Scene IV

# The field of battle.

Alarum. Excursions. Enter Pistol, French Soldier, and Boy.

Pist. Yield, cur!

Fr. Sol. Je pense que vous êtes gentilhomme de bonne qualité.

Pist. Qualtitie calmie custure me! Art thou a gentleman? what is thy name? discuss.

"Enter York"; this Edward duke of York has already appeared in King Richard II as duke of Aumerle. He was the son of Edmund of Langley, the duke of York of the same play, who was the fifth son of King Edward III.—H. N. H.

4. "Qualtitie calmie custure me"; probably Pistol catches the last

Fr. Sol. O Seigneur Dieu!

Pist. O, Signieur Dew should be a gentleman:
Perpend my words, O Signieur Dew, and mark;
O Signieur Dew, thou diest on point of fox,
Except, O signieur, thou do give to me
Egregious ransom.

10

Fr. Sol. O, prenez miséricorde! ayez pitié de moi! Pist. Moy shall not serve; I will have forty moys; Or I will fetch thy rim out at thy throat In drops of crimson blood.

Fr. Sol. Est-il impossible d'échapper la force de ton bras?

word of the French soldier's speech, repeats it, and adds the refrain of a popular Irish song, "Calen, O custure me"—"colleen oge astore," i. e. "young girl, my treasure." The popularity of the song is evidenced by the following heading of one of the songs in Robinson's Hanaful of Pleasant Delights (cp. Arber's Reprint, p. 33): "A Sonet of a Lover in the praise of his lady. To Calen o custure me; sung at overie lines end"; first pointed out by Malone.—I. G.

Boswell found the notes in Playford's Musical Companion; but it is there given Callino, castore me. We prefer for obvious reasons the form most likely to have fallen under the Poet's eye. Mr. Boswell says the words mean "Little girl of my heart, for ever and ever"; and he adds,—"They have, it is true, no great connection with the poor Frenchman's supplications, nor were they meant to have any. Pistol, instead of attending to him, contemptuously hums a tune."—H. N. H.

9. "Fox" is an old cant word for a sword; it was applied to the old English broadsword. Thus in Ben Jonson's Bartholomew Fair: "A fellow that knows nothing but a basket hilt and an old fox in it."—H. N. H.

14. "rim"; Pistol is not very scrupulous in his language: he uses rim for the intestines generally. It is not very clear what our ancestors meant by it: Bishop Wilkins defines it "the membrane of the belly"; Florio makes it the omentum, "a fat pannicle, caule, sewet, rim, or kell wherein the bowels are lapt." Holland, in his Translation of Pliny, several times mentions "the rim of the paunch." And in Chapman's Version of the Iliad: "The lance his target tooke, and in his bellies rimms was sheath'd, beneath his girdle-stead."—H. N. H.

Pist. Brass, cur!

Thou damned and luxurious mountain goat, Offer'st me brass?

20

Fr. Sol. O pardonnez moi!

Pist. Say'st thou me so? is that a ton of moys? Come hither, boy: ask me this slave in French What is his name.

Boy. Ecoutez: comment êtes-vous appelé? Fr. Sol. Monsieur le Fer.

Boy. He says his name is Master Fer.

Pist. Master Fer! I'll fer him, and firk him, and ferret him: discuss the same in French unto him.

30

Boy. I do not know the French for fer, and ferret, and firk.

Pist. Bid him prepare; for I will cut his throat.

Fr. Sol. Que dit-il, monsieur?

Boy. Il me commande de vous dire que vous faites vous prêt; car ce soldat ici est disposé tout à cette heure de couper votre gorge.

Pist. Owy, cuppele gorge, permafoy,

Peasant, unless thou give me crowns, brave crowns;

Or mangled shalt thou be by this my sword.

Fr. Sol. O, je vous supplie, pour l'amour de Dieu, me pardonner! Je suis gentilhomme de bonne maison: gardez ma vie, et je vous donnerai deux cents écus.

Pist. What are his words?

Boy. He prays you to save his life; he is a gentleman of a good house; and for his ransom he will give you two hundred crowns.

Pist. Tell him my fury shall abate, and I The crowns will take.

**50** 

Fr. Sol. Petit monsieur, que dit-il?

Boy. Encore qu'il est contre son jurement de pardonner aucun prisonnier, néanmoins, pour les écus que vous l'avez promis, il est content de vous donner la liberté, le franchisement.

Fr. Sol. Sur mes genoux je vous donne mille remercîmens; et je m'estime heureux que je suis tombé entre les mains d'un chevalier, je 69 pense, le plus brave, vaillant, et très distingué seigneur d'Angleterre.

Pist. Expound unto me, boy.

Boy. He gives you, upon his knees, a thousand thanks; and he esteems himself happy that he hath fallen into the hands of one, as he thinks, the most brave, valorous, and thriceworthy signieur of England.

Pist. As I suck blood, I will some mercy show. Follow me!

70

Boy. Suivez-vous le grand capitain. [Exeunt Pistol, and French Soldier.] I did never know so full a voice issue from so empty a heart: but the saying is true, 'The empty vessel makes the greatest sound.' Bardolph and Nym had ten times more valor than this roaring devil i' the old play, that every one

77. "this roaring devil i the old play"; alluding to the standing character of the Devil in the Morality plays.—I. G.

In the old play of The Taming of a Shrow, one of the players says,—"My lord, we must have a little vinegar to make our devil roar." Ho! ho! and Ah! ha! seem to have been the exclamation

may pare his nails with a wooden dagger; and they are both hanged; and so would this be, if he durst steal any thing adventurously. 80 I must stay with the lackeys, with the luggage of our camp: the French might have a good prey of us, if he knew of it; for there is none to guard it but boys. [Exit.

#### Scene V

## Another part of the field.

Enter Constable, Orleans, Bourbon, Dauphin, and Rambures.

Con. O diable!

Orl. O Seigneur! le jour est perdu, tout est perdu!

Dau. Mort de ma vie! all is confounded, all!
Reproach and everlasting shame
Sits mocking in our plumes. O méchante fortune!

Do not run way.

[A short alarum.

constantly given to the devil, who is, in the old mysteries, as turbulent and vainglorious as Pistol. The Vice or fool, among other indignities, used to threaten to pare his nails with his dagger of lath; the devil being supposed from choice to keep his claws long and sharp.—H. N. H.

5. "O mechanté fortune!"; "Ludicrous as these introductory scraps of French appear, so instantly followed by good nervous mother English, yet they are judicious, and produce the impression which Shakespeare intended—a sudden feeling struck at once on the ears, as well as the eyes, of the audience, that here comes the French, the baffled French braggarts!" And this will appear still more judicious, when we reflect on the scanty apparatus of dis-

Con. Why, all our ranks are broke. Dau. O perdurable shame! let 's stab ourselves.

Be these the wretches that we play'd at dice for? Orl. Is this the king we sent to for his ransom?

Bour. Shame and eternal shame, nothing but shame!

Let us die in honor: once more back again; And he that will not follow Bourbon now, Let him go hence, and with his cap in hand, Like a base pandar, hold the chamber-door Whilst by a slave, no gentler than my dog, His fairest daughter is contaminated.

Con. Disorder, that hath spoil'd us, friend us now! Let us on heaps go offer up our lives.

Orl. We are enow yet living in the field

To smother up the English in our throngs, 20 If any order might be thought upon.

Bour. The devil take order now! I'll to the throng:

Let life be short; else shame will be too long.

Exeunt.

tinguishing dresses in Shakespeare's tyring-room" (Coleridge).—H. N. H.

11. "Let us die in honor; once"; Knight's emendation; Ff. 1, "Let us dye in once"; Ff. 2, 3, 4, "Let us flye in once," &c. Omitted by

Pope.—I. G.

The folio has this line thus: "Let us dye in once more backe againe"; where it is evident, from the defect both of sense and of meter, that a word has dropped out after in. Honor is taken from the quarto, where is found,—"Lets dye with honor." Malone supplied fight, Theobald instant; no one till Knight having resorted to the quarto, whither all manifestly should have gone.—H. N. H.

15. That is, who has no more gentility.—H. N. H.

18. "our lives"; Steevens adds from Qq., "Unto these English, or else die with fame"; Vaughan conj. "Unto these English, or else die with shame."—I. G.

#### SCENE VI

# Another part of the field.

Alarum. Enter King Henry and forces, Exeter, and others.

K. Hen. Well have we done, thrice valiant countrymen:

But all's not done; yet keep the French the field.

Exe. The Duke of York commends him to your majesty.

K. Hen. Lives he, good uncle? thrice within this hour

I saw him down; thrice up again, and fighting; From helmet to the spur all blood he was.

Exe. In which array, brave soldier, doth he lie, Larding the plain; and by his bloody side, Yoke-fellow to his honor-owing wounds. The noble Earl of Suffolk also lies. 10 Suffolk first died: and York, all haggled over. Comes to him, where in gore he lay insteep'd, And takes him by the beard; kisses the gashes That bloodily did yawn upon his face; And cries aloud 'Tarry, dear cousin Suffolk! My soul shall thine keep company to heaven; Tarry, sweet soul, for mine, then fly abreast, As in this glorious and well-foughten field We kept together in our chivalry!' Upon these words I came and cheer'd him up: 20 He smiled me in the face, raught me his hand.

30

And, with a feeble gripe, says 'Dear my lord, Commend my service to my sovereign.'
So did he turn, and over Suffolk's neck
He threw his wounded arm and kiss'd his lips;
And so espoused to death, with blood he seal'd
A testament of noble-ending love.
The pretty and sweet manner of it forced
Those waters from me which I would have stopp'd;

But I had not so much of man in me, And all my mother came into mine eyes And gave me up to tears.

K. Hen. I blame you not;
For, hearing this, I must perforce compound
With mistful eyes, or they will issue too.

[Alarum.

But, hark! what new alarum is this same?
The French have reinforced their scatter'd men:
Then every soldier kill his prisoners;
Give the word through.

[Exeunt.

#### Scene VII

Another part of the field.

Enter Fluellen and Gower.

Flu. Kill the poys and the luggage! 'tis expressly against the law of arms; 'tis as arrant

So. 7. Holinshed relates that some six hundred French horsemen, "being the first that fied," "hearing that the English tents and pavilions were a good way distant from the army, without any sufficient guard, entered the camp, slew the servants, and plundered the treasure."—C. H. H.

XVII-9

a piece of knavery, mark you now, as can be offer't; in your conscience, now, is it not? Fow. 'Tis certain there's not a boy left alive; and the cowardly rascals that ran from the battle ha' done this slaughter: besides, they have burned and carried away all that was in the king's tent; wherefore the king, most worthily, hath caused every soldier to cut his prisoner's throat. O, 'tis a gallant king! "lu. Aye, he was porn at Monmouth, Captain Gower. What call you the town's name where Alexander the Pig was born? Fow. Alexander the Great.

"lu. Why, I pray you, is not pig great? the pig, or the great, or the mighty, or the huge,

10. "cut his prisoner's throat"; this matter is thus related by Iolinshed: "While the battell thus continued, certeine Frenchmen n horsseback, to the number of six hundred, which were the first nat fled, hearing that the English tents and pavillions were without nie sufficient gard, entred upon the king's campe, and there spoiled he hails, robbed the tents, brake up chests, and carried awaie askets, and slue such servants as they found to make anie reistance. But when the outcrie of the lackies and boies, which ran waie for feare of the Frenchmen, came to the king's eares, he, oubting least his enemies should gather togither againe, and begin new field, and mistrusting further that the prisoners would be n aid to his enemies, or the verie enemies to their takers in deed, I they were suffered to live, contrarie to his accustomed gentleness, ommanded by sound of trumpet, that everie man, upon paine of eath, should incontinentlie slaie his prisoner." It appears afterrards, however, that the king, upon finding the danger was not so reat as he at first thought, stopped the slaughter, and was able to ave a great number. It is observable that the king gives as his eason for the order, that he expected another battle, and had not nen enough to guard one army and fight another. Gower here ssigns a different reason. Holinshed gives both reasons, and the 'oet chose to put one in the king's mouth, the other in Gower's .--1. N. H.

or the magnanimous, are all one reckonings, saves the phrase is a little variations.

Gow. I think Alexander the Great was born in 20 Macedon: his father was called Philip of Macedon, as I take it.

Flu. I think it is in Macedon where Alexander is porn. I tell you, captain, if you look in the maps of the 'orld, I warrant you sall find, in the comparisons between Macedon and Monmouth, that the situations, look you is both alike. There is a river in Macedon: and there is also moreover a river at Monmouth: it is called Wye at Monmouth; but 30 it is out of my prains what is the name of the other river: but 'tis all one, 'tis alike as my fingers is to my fingers, and there is salmons in both. If you mark Alexander's life well, Harry of Monmouth's life is come after it indifferent well; for there is figures in all things. Alexander, God knows, and you know, in his rages, and his furies, and his wraths, and his cholers, and his moods, and his displeasures, and his indignations, and 40 also being a little intoxicates in his prains, did, in his ales and his angers look you, kill his best friend. Cleitus.

Gow. Our king is not like him in that: he never killed any of his friends.

Flu. It is not well done, mark you now, to take the tales out of my mouth, ere it is made and finished. I speak but in the figures and

32. "alike"; so Ff.; Rowe reads "as like."-I. G.

comparisons of it: as Alexander killed his friend Cleitus, being in his ales and his 50 cups; so also Harry Monmouth, being in his right wits and his good judgments, turned away the fat knight with the great-belly doublet: he was full of jests, and gipes, and knaveries, and mocks; I have forgot his name.

Gow. Sir John Falstaff.

Flu. That is he: I'll tell you there is good men porn at Monmouth.

Gow. Here comes his majesty.

60

Alarum. Enter King Henry and forces; Warwick, Gloucester, Exeter, and others.

K. Hen. I was not angry since I came to France Until this instant. Take a trumpet, herald; Ride thou unto the horsemen on yon hill: If they will fight with us, bid them come down, Or void the field; they do offend our sight: If they'll do neither, we will come to them, And make them skirr away, as swift as stones Enforced from the old Assyrian slings: Besides, we'll cut the throats of those we have, And not a man of them that we shall take 70 Shall taste our mercy. Go and tell them so.

47. "made"; Capell, following Qq., reads "made an end."—I. G. 53. "the fat knight," etc.; Johnson observes that this is the last time Falstaff can make sport. The Poet was loath to part with him, and has continued his memory as long as he could.—H. N. H.

68. "Assyrian slings"; Theobald compared Judith ix. 7, and defended the reading against Warburton's proposed "Balearian" (afterwards withdrawn).—I. G.

90

# Enter Montjoy.

Exe. Here comes the herald of the French, my liege.

Glou. His eyes are humbler than they used to be.

K. Hen. How now! what means this, herald? know'st thou not

That I have fined these bones of mine for ransom?

Comest thou again for ransom?

Mont.

I come to thee for charitable license,
That we may wander o'er this bloody field
To book our dead, and then to bury them;
To sort our nobles from our common men.
For many of our princes—woe the while!—
Lie drown'd and soak'd in mercenary blood;
So do our vulgar drench their peasant limbs
In blood of princes; and their wounded steeds
Fret fetlock deep in gore, and with wild rage
Yerk out their armed heels at their dead masters,
Killing them twice. O, give us leave, great
king.

To view the field in safety and dispose Of their dead bodies!

K. Hen. I tell thee truly, herald,
I know not if the day be ours or no;
For yet a many of your horsemen peer

74. "what means this, herald?"; Steevens' reading; F. 1, "what means this herald?"; F. 2, 3, 4, "what means their herald"; Hanmer conj. "what mean'st thou, herald?"—I. G.

75. "fined"; agreed to pay as a fine.—C. H. H.

<sup>84. &</sup>quot;their wounded steeds"; Ff. "with," corrected by Malone. The Quartos omit the line.—I. G.

And gallop o'er the field.

Mont. The day is yours.

K. Hen. Praised be God, and not our strength, for it!

What is this castle call'd that stands hard by? Mont. They call it Agincourt.

K. Hen. Then call we this the field of Agincourt, Fought on the day of Crispin Crispianus.

Flu. Your grandfather of famous memory, an't please your majesty, and your greatuncle Edward the Plack Prince of Wales, as 100 I have read in the chronicles, fought a most prave pattle here in France.

K. Hen. They did, Fluellen.

Flu. Your majesty says very true: if your majesties is remembered of it, the Welshmen did good service in a garden where leeks did grow, wearing leeks in their Monmouth caps; which, your majesty know, to this hour is an honorable badge of the service; and I do believe your majesty takes no scorn to 110 wear the leek upon Saint Tavy's day.

K. Hen. I wear it for a memorable honor; For I am Welsh, you know, good countryman.

Flu. All the water in Wye cannot wash your majesty's Welsh plood out of your pody, I

110. "Monmouth caps"; Fuller, in his Worthies of Monmouthshire, says,—"The best caps were formerly made at Monmouth, where the cappers' chapel doth still remain." He adds,—"If at this day the phrase of wearing a Monmouth cap be taken in a bad acceptation, I hope the inhabitants of that town will endeavour to disprove the occasion."—H. N. H.

can tell you that: God pless it and preserve it, as long as it pleases his grace, and his majesty too!

K. Hen. Thanks, good my countryman.

Flu. By Jeshu, I am your majesty's country-12t man, I care not who know it; I will confess it to all the 'orld: I need not to be ashamed of your majesty, praised be God, so long as your majesty is an honest man.

K. Hen. God keep me so! Our heralds go with him:

Bring me just notice of the numbers dead On both our parts. Call yonder fellow hither.

[Points to Williams. Exeunt Heralds with Montjoy.

Exe. Soldier, you must come to the king.

K. Hen. Soldier, why wearest thou that glove in thy cap?

Will. An 't please your majesty, 'tis the gage of one that I should fight withal, if he be alive.

K. Hen. An Englishman?

Will. An 't please your majesty, a rascal that swaggered with me last night; who, if alive and ever dare to challenge this glove, I have sworn to take him a box o' th' ear: or if I can see my glove in his cap, which he swore, as he was a soldier, he would wear if alive, I will strike it out soundly.

K. Hen. What think you, Captain Fluellen? is it fit this soldier keep his oath?

Flu. He is a craven and a villain else, an't please your majesty, in my conscience.

K. Hen. It may be his enemy is a gentleman of great sort, quite from the answer of his degree.

Flu. Though he be as good a gentleman as the devil is, as Lucifer and Belzebub himself, it is necessary, look your grace, that he keep his 150 vow and his oath: if he be perjured, see you now, his reputation is as arrant a villain and a Jacksauce, as ever his black shoe trod upon God's ground and his earth, in my conscience, la!

K. Hen. Then keep thy vow, sirrah, when thou meetest the fellow.

Will. So I will, my liege, as I live.

K. Hen. Who servest thou under?

Will. Under Captain Gower, my liege.

Flu. Gower is a good captain, and is good knowledge and literatured in the wars.

K. Hen. Call him hither to me, soldier.

Will. I will, my liege.

Exit.

160

K. Hen. Here, Fluellen; wear thou this favor for me and stick it in thy cap: when Alençon

146. "quite from the answer of his degree"; removed by his rank from all possibility of answering the challenge of a man of Williams' station.—C. H. H.

148. "as good a gentleman as the devil is"; this was proverbial; cf. Lear's "The prince of darkness is a gentleman."-C. H. H.

166. "when Alençon and myself were down together"; Henry was felled to the ground by the duke of Alençon, but recovered and slew two of the duke's attendants. Alençon was afterwards killed by the king's guard, contrary to Henry's intention, who wished to save him.-H. N. H.

and myself were down together, I plucked this glove from his helm; if any man challenge this, he is a friend to Alençon, and an enemy to our person; if thou encounter any 170 such, apprehend him, an thou dost me love.

Flu. Your grace doo's me as great honors as can be desired in the hearts of his subjects: I would fain see the man, that has but two legs, that shall find himself aggriefed at this glove; that is all; but I would fain see it once, an't please God of his grace that I might see.

K. Hen. Knowest thou Gower?

Flu. He is my dear friend, an't please you. 180
K. Hen. Pray thee, go seek him, and bring him to my tent.

Flu. I will fetch him

[Exit.

K. Hen. My Lord of Warwick, and my brother Gloucester,

Follow Fluellen closely at the heels:

The glove which I have given him for a favor

May haply purchase him a box o' th' ear; It is the soldier's: I by bargain should

Wear it myself. Follow, good cousin Warwick:

If that the soldier strike him, as I judge
By his blunt bearing he will keep his word,
Some sudden mischief may arise of it;
For I do know Fluellen valiant,
And, touch'd with choler, hot as gunpowder,
And quickly will return an injury:

Follow, and see there be no harm between them.

Go you with me, uncle of Exeter. [Exeunt. 200

#### SCENE VIII

# Before King Henery's pavilion. Enter Gower and Williams.

Will. I warrant it is to knight you, captain.

Enter Fluellen.

Flu. God's will and his pleasure, captain, I beseech you now, come apace to the king: there is more good toward you peradventure than is in your knowledge to dream of.

Will. Sir, know you this glove?

Flu. Know the glove! I know the glove is a glove.

Will. I know this; and thus I challenge it.

[Strikes him.

Flu. 'Sblood! an arrant traitor as any is in the universal world, or in France, or in England!

Gow. How now, sir! you villain!

Will. Do you think I'll be forsworn?

Flu. Stand away, Captain Gower; I will give treason his payment into plows, I warrant you.

Will. I am no traitor.

Flu. That 's a lie in thy throat. I charge you in

his majesty's name, apprehend him: he's a friend of the Duke Alençon's.

20

### Enter Warwick and Gloucester.

War. How now, how now, what's the matter? Flu. My Lord of Warwick, here is—praised be God for it!—a most contagious treason come to light, look you, as you shall desire in a summer's day. Here is his majesty.

# Enter King Henry and Exeter.

K. Hen. How now! what's the matter?

Flu. My liege, here is a villain and a traitor, that, look your grace, has struck the glove which your majesty is take out of the helmet of Alençon.

30

Will. My liege, this was my glove; here is the fellow of it; and he that I gave it to in change promised to wear it in his cap: I promised to strike him, if he did: I met this man with my glove in his cap, and I have been as good as my word.

Flu. Your majesty hear now, saving your majesty's manhood, what an arrant, rascally, beggarly, lousy knave it is: I hope your majesty is pear me testimony and witness, and will avouchment, that this is the glove of Alençon, that your majesty is give me; in your conscience, now.

K. Hen: Give me thy glove, soldier: look, here is the fellow of it.

'Twas I, indeed, thou promised'st to strike; And thou hast given me most bitter terms.

Flu. And please your majesty, let his neck answer for it, if there is any martial law in the world.

. .

- K. Hen. How canst thou make me satisfaction?
- Will. All offenses, my lord, come from the heart: never came any from mine that might offend your majesty.
- K. Hen. It was ourself thou didst abuse.
- Will. Your majesty came not like yourself: you appeared to me but as a common man; witness the night, your garments, your lowliness; and what your highness suffered under that shape, I beseech you to take it for your own fault and not mine: for had you been as I took you for, I made no offense; therefore, I beseech your highness, pardon me.

K. Hen. Here, uncle Exeter, fill this glove with crowns.

And give it to this fellow. Keep it, fellow;
And wear it for an honor in thy cap
Till I do challenge it. Give him the crowns:
And, captain, you must needs be friends with him.

Flu. By this day and this light, the fellow has 70 mettle enough in his belly. Hold, there is twelve pence for you; and I pray you to serve God, and keep you out of prawls, and prabbles, and quarrels, and dissensions, and, I warrant you, it is the better for you.

Will. I will none of your money.

Flu. It is with a good will; I can tell you, it will serve you to mend your shoes: come, wherefore should you be so pashful? your shoes is not so good: 'tis a good silling, I warrant you, or I will change it.

# Enter an English Herald.

K. Hen. Now, herald, are the dead number'd? Her. Here is the number of the slaughter'd French.

K. Hen. What prisoners of good sort are taken, uncle?

Exe. Charles Duke of Orleans, nephew to the king; John Duke of Bourbon, and Lord Bouciqualt: Of other lords and barons, knights and squires, Full fifteen hundred, besides common men. 90

K. Hen. This note doth tell me of ten thousand French

That in the field lie slain: of princes, in this number,

And nobles bearing banners, there lie dead
One hundred twenty six: added to these,
Of knights, esquires, and gallant gentlemen,
Eight thousand and four hundred; of the which,
Five hundred were but yesterday dubb'd
knights:

So that, in these ten thousand they have lost, There are but sixteen hundred mercenaries;

87. The catalogue closely follows Holinshed both in names and numbers.—C. H. H.

The rest are princes, barons, lords, knights, squires, 100

And gentlemen of blood and quality.

The names of those their nobles that lie dead:

Charles Delabreth, high constable of France;

Jaques of Chatillon, admiral of France;

The master of the cross-bows, Lord Rambures; Great master of France, the brave Sir Guichard

Dolphin,

John Duke of Alençon, Anthony Duke of Brabant,

The brother to the Duke of Burgundy,

And Edward Duke of Bar: of lusty earls, 109

Grandpré and Roussi, Fauconberg and Foix,

Beaumont and Marle, Vaudemont and Lestrale.

Here was a royal fellowship of death!

Where is the number of our English dead?

[Herald shows him another paper.

Edward the Duke of York, the Earl of Suffolk, Sir Richard Ketly, Davy Gam, esquire:
None else of name; and of all other men
But five and twenty. O God, thy arm was here;
And not to us, but to thy arm alone,
Ascribe we all! When, without stratagem,
But in plain shock and even play of battle, 120

Was ever known so great and little loss
On one part and on th' other? Take it, God,
For it is none but thine!

<sup>105. &</sup>quot;cross-bows"; cross-bow men.—C. H. H.

<sup>117. &</sup>quot;But five and twenty"; Holinshed gives this as the report of "some"; adding, "but other writers of greater credit affirm, that there were slain above five or six hundred persons."—C. H. H.

Exe.

'Tis wonderful!

K. Hen. Come, go we in procession to the village: And be it death proclaimed through our host To boast of this or take that praise from God Which is his only.

Flu. Is it not lawful, an 't please your majesty, to tell how many is killed?

K. Hen. Yes, captain; but with this acknowledgment.

That God fought for us.

Flu. Yes, my conscience, he did us great good.

K. Hen. Do we all holy rites;
Let there be sung 'Non nobis' and 'Te Deum;'
The dead with charity enclosed in clay:
And then to Calais; and to England then;
Where ne'er from France arrived more happy
men.

[Execunt.]

130. "The king, when he saw no appearance of enemies, caused the retreit to be blowen; and, gathering his army togither, gave thanks to Almightie God for so happie a victorie, causing his prelats and chapleins to sing this psalme,—In exitu Israel de Egypto; and commanded every man to kneele downe on the ground at this verse, —Non nobis, Domine, non nobis, sed nomini tuo da gloriam. Which doone, he caused Te Deum with certeine anthems to be soong, giving laud and praise to God, without boasting of his owne force or anie humane power" (Holinshed).—H. N. H.

## ACT FIFTH

#### PROLOGUE

# Enter Chorus.

Chor. Vouchsafe to those that have not read the story,

That I may prompt them: and of such as have, I humbly pray them to admit the excuse Of time, of numbers and due course of things, Which cannot in their huge and proper life Be here presented. Now we bear the king Toward Calais: grant him there; there seen, Heave him away upon your winged thoughts Athwart the sea. Behold, the English beach Pales in the flood with men, with wives and boys, Whose shouts and claps out-voice the deepmouth'd sea,

Which like a mighty whiffler 'fore the king Seems to prepare his way: so let him land, And solemnly see him set on to London. So swift a pace hath thought, that even now You may imagine him upon Blackheath; Where that his lords desire him to have borne His bruised helmet and his bended sword Before him through the city: he forbids it, Being free from vainness and self-glorious pride;

Giving full trophy, signal and ostent
Quite from himself to God. But now behold,
In the quick forge and working-house of
thought,

How London doth pour out her citizens!

The mayor and all his brethren in best sort,
Like to the senators of the antique Rome,
With the plebeians swarming at their heels,
Go forth and fetch their conquering Cæsar in:
As, by a lower but loving likelihood,
Were now the general of our gracious empress,
As in good time he may, from Ireland coming,
Bringing rebellion broached on his sword,

32
How many would the peaceful city quit,
To welcome him! much more, and much more
cause,

Did they this Harry. Now in London place him;

As yet the lamentation of the French Invites the King of England's stay at home; The emperor's coming in behalf of France,

29. "by a lower but loving likelihood"; to compare Henry's triumphal entry with another, less momentous, but not less welcome.—C. H. H.

30-35. The allusion is to Robert Devereux, Earl of Essex, who was sent to Ireland in 1599 to suppress Tyrone's rebellion; he left London on March 27, and returned on September 28 (v. Preface).—I. G.

S8. "The emperor's coming"; i. e. "the emperor is coming," or (better) "the emperor's coming," parallel to "the King of England's stay at home." The line refers to the visit of Sigismund, Emperor of Germany, May 1, 1416. Malone supposed that a line had dropped out before "The Emperor," &c.; Capell re-wrote the passage. It seems, however, that if instead of a semi-colon, a comma is placed after "at home," the lines are perfectly intelligible as they stand.—I. G.

To order peace between them; and omit
All the occurrences, whatever chanced,
Till Harry's back return again to France:
There must we bring him; and myself have

play'd
The interim, by remembering you 'tis past.

Then brook abridgment, and your eves advance.

After your thoughts, straight back again to France. [Exit.

## SCENE I

# France. The English camp. Enter Fluellen and Gower.

Gow. Nay, that 's right; but why wear you your leek to-day? Saint Davy's day is past.

Flu. There is occasions and causes why and wherefore in all things: I will tell you, asse my friend, Captain Gower: the rascally, scauld, beggarly, lousy, pragging knave, Pistol, which you and yourself and all the world know to be no petter than a fellow, look you now, of no merits, he is come to me and prings me pread and salt yesterday, look you, and bid me eat my leek: it was in a place where I could not breed no contention with him; but I will be so bold as to wear it in my cap till I see him once again, and then I will tell him a little piece of my desires.

<sup>6. &</sup>quot;scauld"; scabby.—C. H. H.

## Enter Pistol.

Gow. Why, here he comes, swelling like a turkeycock.

Flu. Tis no matter for his swellings nor his turkeycocks. God pless you, Aunchient Pistol! you scurvy, lousy knave, God pless 20 you.

Pist. Ha! art thou bedlam? dost thou thirst, base Trojan,

To have me fold up Parca's fatal web? Hence! I am qualmish at the smell of leek.

Flu. I peseech you heartily, scurvy, lousy knave, at my desires, and my requests, and my petitions, to eat, look you, this leek: because, look you, you do not love it, nor your affections and your appetites and your disgestions doo's not agree with it, I would 30 desire you to eat it.

Pist. Not for Cadwallader and all his goats.

Flu. There is one goat for you. [Strikes him.]
Will you be so good, scauld knave, as eat it?

Pist. Base Trojan, thou shalt die.

Flu. You say very true, scauld knave, when God's will is: I will desire you to live in the mean time, and eat your victuals: come, there is sauce for it. [Strikes him.] You called me yesterday mountain-squire; but I will make 40 you to-day a squire of low degree. I pray

35. "Trojan"; knave.—C. H. H.

<sup>41. &</sup>quot;a squire of low degree"; alluding to the burlesque romance so entitled.—C. H. H.

you, fall to: if you can mock a leek, you can eat a leek.

Gow. Enough, captain: you have astonished him.

Flu. I say, I will make him eat some part of my leek, or I will peat his pate four days. Bite, I pray you, it is good for your green wound and your ploody coxcomb.

Pist. Must I bite?

50

Flu. Yes, certainly, and out of doubt and out of question too, and ambiguities.

Pist. By this leek, I will most horribly revenge: I eat and eat, I swear-

Flu. Eat, I pray you: will you have some more sauce to your leek? there is not enough leek to swear by.

Pist. Quiet thy cudgel; thou dost see I eat.

Flu. Much good do you, scauld knave, heartily. Nay, pray you, throw none away; the skin is 60 good for your broken coxcomb. When you take occasions to see leeks hereafter I prav you, mock at 'em: that is all.

Pist. Good.

Flu. Aye, leeks is good: hold you, there is a groat to heal your pate.

Pist. Me a groat!

Flu. Yes, verily and in truth, you shall take it; or I have another leek in my pocket, which you shall eat.

70

Pist. I take thy groat in earnest of revenge.

Flu. If I owe you any thing, I will pay you in

cudgels: you shall be a woodmonger, and buy nothing of me but cudgels. God b' wi' you, and keep you, and heal your pate. [Exit.

Pist. All hell shall stir for this.

Gow. Go, go; you are a counterfeit cowardly knave. Will you mock at an ancient tradition, begun upon an honorable respect, and worn as a memorable trophy of predeceased valor, and dare not avouch in your deeds any of your words? I have seen you gleeking and galling at this gentleman twice or thrice. You thought, because he could not speak English in the native garb, he could not therefore handle an English cudgel: you find it otherwise; and henceforth let a Welsh correction teach you a good English condition. Fare ye well.

[Exit. 89]

Pist. Doth Fortune play the huswife with me now? News have I, that my Doll is dead i' the spital Of malady of France;

And there my rendezvous is quite cut off.
Old I do wax; and from my weary limbs
Honor is cudgeled. Well, bawd I'll turn,
And something lean to cutpurse of quick hand.
To England will I steal, and there I'll steal:
And patches will I get unto these cudgel'd
scars,

And swear I got them in the Gallia wars. 100 [Exit.

<sup>91. &</sup>quot;Doll"; Capell, "Noll"; which is probably the correct reading, though Shakespeare may himself have made the mistake.—I. G. "Exit"; the comic scenes of these plays are now at an end, and

## Scene II

## France. A royal palace.

Enter, at one door, King Henry, Exeter, Bedford, Gloucester, Warwick, Westmoreland, and other Lords; at another, the French King, Queen Isabel, the Princess Katharine, Alice and other Ladies; the Duke of Burgundy, and his train.

K. Hen. Peace to this meeting, wherefore we are met!

Unto our brother France, and to our sister, Health and fair time of day; joy and good wishes

To our most fair and princely cousin Katharine; And, as a branch and member of this royalty, By whom this great assembly is contrived,

We do salute you, Duke of Burgundy;

And, princes French, and peers, health to you all!

all the comic personages are now dismissed. Falstaff and Mrs. Quickly are dead; Nym and Bardolph are hanged; Gadshill was lost immediately after the robbery; Poins and Peto have vanished since, one knows not how; and Pistol is now beaten into obscurity. I believe every reader regrets their departure" (Johnson).—H. N. H.

Sc. 2. The scene of Henry's betrothal, according to Holinshed, was "S. Peter's Church" at Troyes.—C. H. H.

1. That is, Peace, for which we are here met, be to this meeting. Here, Johnson thought, the chorus should have been prefixed, and the fifth act begin.—H. N. H.

7. "Burgundy"; Rowe's emendation, from Qq., of F. 1, "Burgogne"; Ff. 2, 4, "Burgoigne"; F. 3, "Bargoigne"—I. G.

Fr. King. Right joyous are we to behold your face.

Most worthy brother England; fairly met: 10 So are you, princes English, every one.

- Q. Isa. So happy be the issue, brother England, Of this good day and of this gracious meeting, As we are now glad to behold your eyes; Your eyes, which hitherto have borne in them Against the French, that met them in their bent, The fatal balls of murdering basilisks: The venom of such looks, we fairly hope, Have lost their quality, and that this day Shall change all griefs and quarrels into love. 20
- K. Hen. To cry amen to that, thus we appear.
- Q. Isa. You English princes all, I do salute you.
- Bur. My duty to you both, on equal love,

Great Kings of France and England! That I have labor'd,

With all my wits, my pains and strong endeavors,

To bring your most imperial majesties Unto this bar and royal interview,

<sup>11. &</sup>quot;So are you, princes English, every one"; Ff. 1, 2, 3, "So are you princes (English) every one"; F. 4, "So are you princes (English every one)."—I, G.

<sup>12. &</sup>quot;England"; so Ff. 2, 3, 4; F. 1 reads "Ireland."—I. G.

<sup>19. &</sup>quot;have"; the plural by attraction after "looks."—C. H. H.

<sup>27. &</sup>quot;bar"; that is, this barrier, this place of congress. The chronicles represent a former interview in a field near Melun, with a barre or barrier of separation between the pavilions of the French and English; but the treaty was then broken off. It was now renewed at Troyes, but the scene of conference was St. Peter's church in that town, a place inconvenient for Shakespeare's action; his editors have therefore laid it in a palace.—H. N. H.

Your mightiness on both parts best can witness. Since then my office hath so far prevail'd That, face to face and royal eye to eye, 30 You have congreeted, let it not disgrace me, If I demand, before this royal view, What rub or what impediment there is, Why that the naked, poor and mangled Peace, Dear nurse of arts, plenties and joyful births, Should not in this best garden of the world, Our fertile France, put up her lovely visage? Alas, she hath from France too long been chased,

And all her husbandry doth lie on heaps, Corrupting in its own fertility. 40 Her vine, the merry cheerer of the heart, Unpruned dies; her hedges even-pleach'd, Like prisoners wildly overgrown with hair, Put forth disorder'd twigs; her fallow leas The darnel, hemlock and rank fumitory Doth root upon, while that the coulter rusts That should deracinate such savagery; The even mead, that erst brought sweetly forth The freckled cowslip, burnet and green clover, Wanting the scythe, all uncorrected, rank, Conceives by idleness, and nothing teems But hateful docks, rough thistles, kecksies, burs, Losing both beauty and utility. And as our vineyards, fallows, meads and

hedges,

Defective in their natures, grow to wildness,

<sup>50. &</sup>quot;all"; Rowe's reading; Ff. "withall."-I. G.

<sup>55. &</sup>quot;natures"; it has been proposed to read nurtures, that is, cul-

Even so our houses and ourselves and children Have lost, or do not learn for want of time, The sciences that should become our country: But grow like savages,—as soldiers will That nothing do but meditate on blood,— To swearing and stern looks, diffused attire And every thing that seems unnatural. Which to reduce into our former favor You are assembled: and my speech entreats That I may know the let, why gentle Peace Should not expel these inconveniences And bless us with her former qualities.

K. Hen. If, Duke of Burgundy, you would the peace,

Whose want gives growth to the imperfections Which you have cited, you must buy that

With full accord to all our just demands; Whose tenores and particular effects

You have enscheduled briefly in your hands.

Bur. The king hath heard them; to the which as vet

There is no answer made.

K. Hen. Well then the peace, Which you before so urged, lies in his answer.

Fr. King. I have but with a cursorary eye O'erglanced the articles: pleaseth your grace

ture. But Steevens concurs in Upton's opinion, that change is unnecessary. They were not defective in their crescive nature, for they grew to wildness; but they were defective in their proper and favorable nature, which was to bring forth food for man.—H. N. H.

61. "diffused"; it appears from Florio's Dictionary, that diffused,

To appoint some of your council presently To sit with us once more, with better heed 80 To re-survey them, we will suddenly Pass our accept and peremptory answer.

K. Hen. Brother, we shall. Go. uncle Exeter. And brother Clarence, and you, brother Gloucester.

Warwick and Huntingdon, go with the king; And take with you free power to ratify, Augment, or alter, as your wisdoms best Shall see advantageable for our dignity, Any thing in or out of our demands; And we'll consign thereto. Will you, fair sis-90 ter.

Go with the princes, or stay here with us? Q. Isa. Our gracious brother, I will go with them: Haply a woman's voice may do some good, When articles too nicely urged be stood on.

K. Hen. Yet leave our cousin Katharine here with

She is our capital demand, comprised Within the fore-rank of our articles.

82. "Pass our accept"; Warburton reads, "Pass, or accept"; Malone eonj. "Pass, or except," &c.-I. G.

To "pass" here signifies "to finish, end, or agree upon the acceptance which we shall give them, and return our peremptory answer." Thus in The Taming of the Shrew: "To pass assurance of a dower," is to agree upon a settlement. "To passe over; to passe, to finish or agree upon some businesse or matter. Transigo." (Baret).-H. N. H.

85. "Huntingdon"; John Holland, earl of Huntingdon, who afterwards married the widow of Edmund Mortimer, earl of March. Neither Huntingdon nor Clarence are in the list of Dramatis Per-

sonæ, as neither of them speak a word.—H. N. H.

- Q. Isa. She hath good leave.
  - [Exeunt all except Henry, Katharine, and Alice.
- K. Hen. Fair Katharine, and most fair, Will you vouchsafe to teach a soldier terms Such as will enter at a lady's ear 100 And plead his love-suit to her gentle heart?
- Kath. Your majesty shall mock at me; I cannot speak your England.
- K. Hen. O fair Katharine, if you will love me soundly with your French heart, I will be glad to hear you confess it brokenly with your English tongue. Do you like me, Kate?
- Kath. Pardonnez-moi, I cannot tell vat is 'like me.'
- K. Hen. An angel is like you, Kate, and you 110 are like an angel.
- Kath. Que dit-il? que je suis semblable à les anges?
- Alice. Oui, vraiment, sauf votre grace, ainst dit-il.
- K. Hen. I said so, dear Katharine; and I must not blush to affirm it.
- Kath. O bon Dieu! les langues des hommes sont pleines de tromperies.
- K. Hen. What says she, fair one? that the 120 tongues of men are full of deceits?
- Alice. Oui, dat de tongues of de mans is be full of deceits: dat is de princess.
  - 123. "dat is de princess"; probably incomplete. Alice may be sup-

- K. Hen. The princess is the better Englishwoman. I' faith, Kate, my wooing is fit for thy understanding: I am glad thou canst speak no better English; for, if thou couldst, thou wouldst find me such a plain king that thou wouldst think I had sold my farm to buy my crown. I know no ways to mince 130 it in love, but directly to say 'I love you:' then if you urge me farther than to say 'Do you in faith?' I wear out my suit. Give me your answer; i' faith, do: and so clap hands and a bargain: how say you, lady?
- Kath. Sauf votre honneur, me understand vell.

  K. Hen. Marry, if you would put me to verses or to dance for your sake, Kate, why you undid me: for the one, I have neither words 140 nor measure, and for the other, I have no strength in measure, yet a reasonable measure in strength. If I could win a lady at leap-frog, or by vaulting into my saddle with my armor on my back, under the cor-

posed to wish to qualify the candor of the sentiment, when the king cuts her short.—C. H. H.

125-136. Johnson thinks this blunt, honest kind of English wooing inconsistent with the previous character of the king, and quotes the Dauphin's opinion of him, "that he was fitter for a ball room than the field." This opinion, however, was erroneous. Shakespeare only meant to characterize English downright sincerity; and surely the previous habits of Henry, as represented in former scenes, do not make us expect great refinement or polish in him upon this occasion, especially as fine speeches would be lost upon the princess, from her ignorance of his language.—H. N. H.

143. "measure"; is played upon in three senses: (1) meter; (2) a stately dance; (3) amount.—C. H. H.

rection of bragging be it spoken, I should quickly leap into a wife. Or if I might buffet for my love, or bound my horse for her favors, I could lay on like a butcher and sit like a jack-an-apes, never off. But, be- 150 fore God. Kate, I cannot look greenly nor gasp out my eloquence, nor I have no cunning in protestation; only downright oaths, which I never use till urged, nor never break for urging. If thou canst love a fellow of this temper, Kate, whose face is not worth sun-burning, that never looks in his glass for love of any thing he sees there, let thine eye be thy cook. I speak to thee plain soldier: if thou canst love me for this, take me; 160 if not, to say to thee that I shall die, is true: but for thy love, by the Lord, no; yet I love thee too. And while thou livest, dear Kate, take a fellow of plain and uncoined constancy; for he perforce must do thee right, because he hath not the gift to woo in other places: for these fellows of infinite tongue. that can rhyme themselves into ladies' favors, they do always reason themselves out again. What! a speaker is but a prater; 170 a rhyme is but a ballad. A good leg will fall; a straight back will stoop; a black beard will turn white; a curled pate will grow bald; a fair face will wither; a full eye will wax hollow: but a good heart, Kate, is the sun and the moon; or, rather, the sun, and

172. "fall"; that is, shrink, fall away.-H. N. H.

not the moon; for it shines bright and never changes, but keeps his course truly. If thou would have such a one, take me; and take me, take a soldier; take a soldier, take a 180 king. And what sayest thou then to my love? speak, my fair, and fairly, I pray thee.

Kath. Is it possible dat I sould love the enemy of France?

K. Hen. No; it is not possible you should love the enemy of France, Kate: but, in loving me, you should love the friend of France; for I love France so well that I will not part with a village of it; I will have it all mine: and, Kate, when France is mine and I am 190 yours, then yours is France and you are mine.

Kath. I cannot tell vat is dat.

K. Hen. No, Kate? I will tell thee in French; which I am sure will hang upon my tongue like a new-married wife about her husband's neck, hardly to be shook off. Je quand sur le possession de France, et quand vous avez le possession de moi,—let me see, what then? Saint Denis be my speed!—donc votre est 200 France et vous êtes mienne. It is as easy for me, Kate, to conquer the kingdom as to speak so much more French: I shall never move thee in French, unless it be to laugh at me.

Kath. Sauf votre honneur, le François que vous parlez, il est meilleur que l'Anglois lequel je parle.

- K. Hen. No, faith, is 't not, Kate: but thy speaking of my tongue, and I thine, most 210 truly-falsely, must needs be granted to be much at one. But, Kate, dost thou understand thus much English, canst thou love me?
  Kath. I cannot tell.
- K. Hen. Can any of your neighbors tell, Kate? I'll ask them. Come. I know thou lovest me: and at night, when you come into your closet, you'll question this gentlewoman about me; and I know, Kate, you will to her dispraise those parts in me that you love with 220 your heart: but, good Kate, mock me mercifully; the rather, gentle princess, because I love thee cruelly. If thou beest mine, Kate, as I have a saving faith within me tells me thou shalt, I get thee with scambling, and thou must therefore needs prove a good soldier-breeder: shall not thou and I, between Saint Denis and Saint George, compound a boy, half French, half English, that shall go to Constantinople and take the Turk by 230 the beard? shall we not? what sayest thou, my fair flower-de-luce?

228-231. "compound . . . beard"; an unconsciously ironical reference to Henry's actual successor, of whom no such exploit is recorded. But there may be also an allusion to the project of the Emperor Sigismund, who visited Henry in England, with a view to a European alliance against the Turk. Shakespeare could have read this in Halle.—C. H. H.

230. "take the Turk by the beard"; this is one of the Poet's anachronisms. The Turks had not possession of Constantinople until the year 1453, when Henry had been dead thirty-one years.—
H. N. H.

## Kath. I do not know dat.

- K. Hen. No; 'tis-hereafter to know, but now to promise: do but now promise, Kate, you will endeavor for your French part of such a boy; and for my English moiety take the word of a king and a bachelor. How answer you, la plus belle Katharine du monde, mon très cher et devin déesse?
- Kath. Your majestee ave fausse French enough to deceive de most sage demoiselle dat is en France.
- K. Hen. Now, fie upon my false French! By mine honor, in true English, I love thee, Kate: by which honor I dare not swear thou lovest me; yet my blood begins to flatter me that thou dost, notwithstanding the poor and untempering effect of my visage. Now, beshrew my father's ambition! he was think- 250 ing of civil wars when he got me: therefore was I created with a stubborn outside, with an aspect of iron, that, when I come to woo ladies, I fright them. But, in faith, Kate, the elder I wax, the better I shall appear: my comfort is, that old age, that ill layer up of beauty, can do no more spoil upon my face: thou hast me, if thou hast me, at the worst: and thou shalt wear me, if thou wear me, better and better: and therefore tell me. 260 most fair Katharine, will you have me? Put off your maiden blushes; avouch the thoughts of your heart with the looks of an empress; take me by the hand, and say

'Harry of England, I am thine:' which word thou shalt no sooner bless mine ear withal, but I will tell thee aloud 'England is thine, Ireland is thine, France is thine, and Henry Plantagenet is thine;' who, though I speak it before his face, if he be not fellow with <sup>270</sup> the best king, thou shalt find the best king of good fellows. Come, your answer in broken music; for thy voice is music and thy English broken; therefore, queen of all, Katharine, break thy mind to me in broken English, wilt thou have me?

Kath. Dat is as it sall please de roi mon père.

K. Hen. Nay, it will please him well, Kate; it shall please him, Kate.

Kath. Den it sall also content me.

**2**80

K. Hen. Upon that I kiss your hand, and I call you my queen.

Kath. Laissez, mon seigneur, laissez, laissez: ma foi, je ne veux point que vous abaissiez votre grandeur en baisant la main d'une de votre seigneurie indigne serviteur; excusez-moi, je vous supplie, mon très-puissant seigneur.

K. Hen. Then I will kiss your lips, Kate.

Kath. Les dames et demoiselles pour être baisées devant leur noces, il n'est pas la <sup>290</sup> coutume de France.

K. Hen. Madam my interpreter, what says she?

374. "queen of all, Katharine"; Capell conj., adopted by Dyce, "queen of all Katharines."—I. G.

- Alice. Dat it is not be de fashion pour les ladies of France,—I cannot tell vat is baiser en Anglish.
- K. Hen. To kiss.
- Alice. Your majesty entendre bettre que moi.
- K. Hen. It is not a fashion for the maids in France to kiss before they are married, 300 would she say?

Alice. Oui, vraiment.

K. Hen. O Kate, nice customs courtesy to great kings. Dear Kate, you and I cannot be confined within the weak list of a country's fashion: we are the makers of manners, Kate; and the liberty that follows our places stop the mouths of all find-faults; as I will do yours, for upholding the nice fashion of your country in denying me a kiss: there-310 fore, patiently and yielding. [Kissing her.] You have witchcraft in your lips, Kate: there is more eloquence in a sugar touch of them than in the tongues of the French council; and they should sooner persuade Harry of England than a general petition of monarchs. Here comes your father.

Re-enter the French King and his Queen, Burgundy, and other Lords.

Bur. God save your majesty! my royal cousin, teach you our princess English?

K. Hen. I would have her learn, my fair 320 cousin, how perfectly I love her; and that is good English.

Bur. Is she not apt?

- K. Hen. Our tongue is rough, coz, and my condition is not smooth; so that, having neither the voice nor the heart of flattery about me, I cannot so conjure up the spirit of love in her, that he will appear in his true likeness.
- Bur. Pardon the frankness of my mirth, if I <sup>330</sup> answer you for that. If you would conjure in her, you must make a circle; if conjure up love in her in his true likeness, he must appear naked and blind. Can you blame her then, being a maid yet rosed over with the virgin crimson of modesty, if she deny the appearance of a naked blind boy in her naked seeing self? It were, my lord, a hard condition for a maid to consign to.
- K. Hen. Yet they do wink and yield, as love 340 is blind and enforces.
- Bur. They are then excused, my lord, when they see not what they do.
- K. Hen. Then, good my lord, teach your cousin to consent winking.
- Bur. I will wink on her to consent, my lord, if you will teach her to know my meaning: for maids, well summered and warm kept, are like flies at Bartholomew-tide, blind, though they have their eyes; and then they will en-350 dure handling, which before would not abide looking on.
- K. Hen. This moral ties me over to time and a hot summer; and so I shall catch the fly,

your cousin, in the latter end, and she must be blind too.

Bur. As love is, my lord, before it loves.

K. Hen. It is so: and you may, some of you, thank love for my blindness, who cannot see many a fair French city for one fair French <sup>360</sup> maid that stands in my way.

Fr. King. Yes, my lord, you see them perspectively, the cities turned into a maid; for they are all girdled with maiden walls that war hath never entered.

K. Hen. Shall Kate be my wife?

Fr. King. So please you.

K. Hen. I am content; so the maiden cities you talk of may wait on her: so the maid that stood in the way for my wish shall show me <sup>370</sup> the way to my will.

Fr. King. We have consented to all terms of reason.

K. Hen. Is 't so, my lords of England?

West. The king hath granted every article. His daughter first, and then in sequel all, According to their firm proposed natures.

Exe. Only he hath not yet subscribed this:

Where your majesty demands, that the King of France, having any occasion to write for 380 matter of grant, shall name your highness in this form and with this addition, in French, Notre trèscher fils Henri, Roi d'Angleterre, Héritier de France; and thus in Latin,

384. "Héritier"; Ff. read "Heretere"; "Præclarissimus"; so Ff.;

Præclarissimus filius noster Henricus, Rex Angliæ, et Hæres Franciae.

Fr. King. Nor this I have not, brother, so denied.

But your request shall make me let it pass.

K. Hen. I pray you then, in love and dear alliance, 390

Let that one article rank with the rest; And thereupon give me your daughter.

Fr. King. Take her, fair son, and from her blood raise up

Issue to me; that the contending kingdoms
Of France and England, whose very shores look
pale

With envy of each other's happiness,

May cease their hatred, and this dear conjunction

Plant neighborhood and Christian-like accord In their sweet bosoms, that never war advance His bleeding sword 'twixt England and fair France. 400

All. Amen!

K. Hen. Now, welcome, Kate: and bear me witness all,

That here I kiss her as my sovereign queen. [Flourish.

Q. Isa. God, the best maker of all marriages, Combine your hearts in one, your realms in one! As man and wife, being two, are one in love, So be there 'twixt your kingdoms such a spousal,

Rann reads "Percarissimus"; the error is, however, copied from Holinshed.—I. G.

That never may ill offense, or fell jealousy, Which troubles oft the bed of blessed marriage, Thrust in between the paction of these kingdoms,

To make divorce of their incorporate league: That English may as French, French Englishmen,

Receive each other. God speak this Amen! All. Amen.

K. Hen. Prepare we for our marriage: on which day,

My Lord of Burgundy, we'll take your oath, And all the peers', for surety of our leagues. Then shall I swear to Kate, and you to me; And may our oaths well kept and prosperous be! [Sennet. Exeunt.

## **EPILOGUE**

## Enter Chorus.

Chor. Thus far, with rough and all-unable pen, Our bending author hath pursued the story,

In little room confining mighty men,

Mangling by starts the full course of their glory.

Small time, but in that small most greatly lived This star of England: Fortune made his sword;

419. "Sennet"; F. 1, "Senet"; F. 2, "Sonet," as though referring to the fourteen lines of the Epilogue.—I. G.

4. That is, by touching only on select parts.—H. N. H.

By which the world's best garden he achieved, And of it left his son imperial lord.

Henry the Sixth, in infant bands crown'd King Of France and England, did this king succeed;

Whose state so many had the managing,
That they lost France and made his England
bleed:

Which oft our stage hath shown; and, for their sake.

In your fair minds let this acceptance take. [Exit.

13. "Which oft our stage hath shown"; vide Preface to 1, 2, 3 Henry VI.-I. G.

## GLOSSARY

## By ISBAEL GOLLANCZ, M.A.

All-unable, very weak; Epil. I.

ALL-WATCHED, spent in watching s

A', he; (Rowe, "he"); II. iii. 11.

ABOUNDING, rebounding, (?) a

bounding; (Qq.; "abundant"; Prol. IV. 38. Theobald, "a bounding"); IV. Ancient, ensign; II. 1. S. iii. 104. Annor, hurt: II. ii. 10%. ABUTTING, contiguous; Prol. I. Another, the other: I. ii. 113. Answer, be ready for battle; II. Accept, acceptance (? accepted); iv. 3. ANTICS, buffoons; (Ff. "Anti-V. ii. 82. ques"); III. ii. 33. Accomplishing, equipping, giving the finishing touches to: APACE, quickly; IV. viii. S. APPEARANCE, sight, visibleness: Prol. IV. 12. (Ff. 1, 2, "apparance"); II. ii. Accompt, account; Prol. I. 17. ACHIEVEMENT; "for a.," i. c. "instead of achieving a victory," APPERTINENTS, appurtenances: II. (Malone, others, "to bring the ii. 87. affair to a conclusion"); III. Apprehension, perception; III. v. 60. vii. 153. Acr, practice, working; I. ii. 189. Appropation, attestation, ratifica-Addiction, inclination; I. i. 54. tion; I. ii. 19. Addrest, ready; III. iii. 58. APT, ready; II. ii. 86. Admiration, astonishment; II. ii. Arbitrement, decision; IV. i. 174. 108. Advance, raise, unfurl; II. ii. 192. Argument, cause of quarrel; III. ADVANTAGEABLE, advantageous; i. 21; theme, III. vii. 39. Armor, suit of armor; III. vii. 1. V. ii. 88. ADVANTAGES, interest, additions; Assays, hostile attempts; (Ma-IV. iii. 50. lone, "essays"); I. ii. 151. ADVENTURES, risks; IV. i. 124. As were, as though there were; Advice: "on his more a.," on bet-II. iv. 20. ter consideration; II. ii. 43. ATHWART, across: Prol. V. 9. Advised; "be a.," consider; I. ii. ATTAINT, infection; Prol. IV. 39. Aunchient, ensign; V. i. 19. AFEARD, afraid; IV. i. 152. AUNCHIENT LIEUTENANT, (SO Ff. Affiance, confidence; II. ii. 127. 1, 2, Ff. 3, 4, "auncient"; Ma-AFTER, afterwards; IV. ii. 59. lone from Qq., "ensign"), "An-168

cient," Pistol's title according to Fluellen; III. vi. 13.

Avaunt, away, begone; III. ii. 21.

AWKWARD, unfair; II. iv. 85.

Balls, (1) eyeballs, (2) cannon-balls; V. ii. 17.

Balm, consecrated oil used for anointing kings; IV. i. 288.

BANKRUPT (F., "banqu'rout); IV.
ii. 43.

Bar, impediment, exception; I. ii. 35; "barrier, place of congress" (Johnson); V. ii. 27.

Barbason, the name of a flend; II. i. 61.

Basilisks, (1) serpents who were supposed to kill by a glance; (2) large cannon; used in both senses of the word; V. ii 17.

BATE, flap the wings, as the hawk does when, unhooded, she tries to fly at the game (used quibblingly); III. vii. 128.

BATTLE, army; Prol. IV. 9.

Bawcock, a term of endearment; III. ii. 25.

Beaver, visor of a helmet; IV. ii. 44.

Become, grace; I. ii. 8.

Before-breach, breach committed in former time; IV. i. 186.

BEGUILING, deceiving; IV. i. 178. BENDING, bending beneath the burden of the task; (Warburton conj. "blending"); Epil. 2. BEND UP, strain (like a bow); III. i. 16.

Bent, (1) glance, (2) aim; V. ii. 16.

BESHREW, a mild oath; V. ii. 250. BESMIRCH'D, soiled, stained; IV. iii. 110.

Best, bravest; III. ii. 40.

Bestow Yourself, repair to your post; IV. iii. 68.

Bloop, temperament, passion; II. ii. 133.

BLOODY, bloodthirsty; II. iv. 51.

bloody war; I. ii. 101.

Bolten, sifted; II. ii. 137.

Bonner, covering of the head, cap; IV. i. \$33.

Book, to register; IV. vii. 79.

Boor; "make b.", make booty; I. ii. 194.

Bootless, uselessly; III. iii. 24. Bottoms, ships, vessels; Prol. III. 12.

Bound; "b. my horse," i. e. make my horse curvet; V. ii. 148.

Braggart, boaster; (Ff., "Braggard"); II. i. 68.

Brave, bravely decked, finely appointed; Prol. III. 5.

Bravery, making a fine show; IV. iii. 69.

Break, rend; III. iii. 40; disclose; V. ii. 275.

Breath, breathing time; II. iv. 145.

Brim (used adjectivally); I. ii. 150, f.

Bring, accompany; II. iii. 2. Broached, spitted; Prol. V. 32.

BROKEN MUSIC; "some instruments, such as viols, violins, flutes, &c., were formerly made in sets of four, which, when played together, formed a 'consort.' If one or more of the instruments of one set were substituted for the corresponding ones of another set, the result was no longer a 'consort,' but 'broken music'"; (Chappell; W. A. Wright); V. ii. 273. Bruisen, battered, dented; Prol. V. 18.

Bubukles, a corruption of carbuncles; (Qq., "pumples"; Capell, "pupuncles"); III. vi. 116. Buffet, box; V. ii. 148.

Bully, dashing fellow, IV. i 48. Burnet, the name of a herb (sanguisorba officinalis); V. ii. 49.

guisorba officinalis); V. ii. 49. Bur, used after a strong asseveration; III. v. 12.

CADWALLADER, the last of the Welsh Kings; V. i. 29.

CAPET; i. e. Hugh Capet, the ancestor of the French Kings; I. ii. 78.

CAPITAL, chief; V. ii. 96.

CAPTIVED, taken captive; II. iv. 55.

CAREER, race; (Ff. 1, 2, "Čarriere"); III. iii. 23.

CAREERS, gallopings of a horse backwards and forwards; a course run at full speed; "passes careers" probably = "indulges in sallies of wit"; I. i. 140.

CAREFULL, full of care; IV. i. 259. CAREFULLY, "more than c.," i. s. "with more than common care"; II. iv. 2.

CARRY COALS, pocket insults; III. ii. 52.

Case, set of four; a musical allusion; III. ii. 4.

Casques, helmets; (Capell's emendation; Ff. 1, 2, 3, "Caskes," F. 4, "Casket"); Prol. I. 13.

CASTED, cast, cast off; IV. i. 23. CHACE, a term in the game of tennis; a match played at tennis: I. ii. 266.

CHANCED, happened; Prol. V. 40. CHARGE, load, burden; I. ii. 15.

CHATTELS, goods generally; II. iii. 54.

CHEERLY, cheerfully; II. ii. 192. CHILDERIC, the Merovingian king; I. n. 65.

Choles, wrath, anger; IV. vii.

CHRISTOM, "a white vesture put upon the child after baptism; in the bills of mortality such children as died within the month were called "chrisoms"; (Qq. 1, 3, "crysombd," Johnson, "chrisom"); II. iii. 12.

Chuck, a term of endearment; III. ii. 26.

CLEAR THY CRYSTALS, "dry thine eyes"; II. iii. 60.

Close, cadence, union; (F 2, "close"); I. ii. 182.

CLOY'D, surfeited, satiated; II. ii. 9.

Comes o'en, reminds, taunts; I. ii. 267.

Companies, company, companions; I. i. 55.

Compassing, obtaining; IV. i. 323. Compelled, enforced, exacted; III. vi. 124.

COMPLEMENT, external appearance; (Theobald, "compliment"); II. ii. 134.

COMPOUND WITH, come to terms with; IV. vi. 33.

Con, learn by heart; III. vi. 84. Condition, temper, character; V. ii. 325.

Condole, lament, sympathize with; II. i. 142.

CONDUCT; "safe c.," escort, guard; I. ii. 297.

CONFOUNDED, ruined, wasted; III. i. 13.

Congreeing, agreeing; (Pope, "Congruing," Qq., "Congrueth"); I. ii. 182.

CONGREETED, greeted each other; V. ii. 31.

CONSCIENCE, inmost thoughts, private opinion; IV. i. 123.

Consent, harmony, a musical term; I. ii. 181; unity of opinion; II. ii. 22.

Consideration, meditation, reflection; I. i. 28.

Consign, agree; V. ii. 90.

CONSTANT, unshaken; II. ii. 133. Constraint, compulsion; II. iv. 97.

Contemplation, observation; I. i.

Contrariously, in contrary ways; I. ii. 206.

CONTRIVED, plotted; IV. i. 177. Convey'd, secretly contrived to pass off; I. ii. 74.

Convoy, conveyance; IV. iii. 37. CORANTO, a quick and lively

dance; (Johnson's emendation of Ff., "Carranto"); III. v. 33. CORROBORATE (one of Pistol's

meaningless words); II. i. 138. Couch bown, crouch down, stoop down; IV. ii. 37.

COULTER, plough-share; (Ff., "Culter"); V. ii. 46.

Counterfert, dissembling; V. i. 73.

GORGE! == coupe la gorge, perhaps merely Pistol's blunder; II. i. 79.

Coursing, hunting after booty, marauding; I. ii. 143.

Courtsey, bow, yield; (Ff., "cursie"); V. ii. 303.

Cousin, used as a title of courtesy; I. ii. 4.

Coz, cousin; (Ff., "couze"); IV. iii, 30.

CREATE, created; II. ii. 31. CRESCIVE, growing; (Ff. 1, 2, 3,

"cressiue"; F. 4, crescive); I. i. 66.

CRISPIN CRISPIAN, two brothers who suffered martyrdom; the patron saints of shoemakers; IV. iii. 57.

CRUSH'D, forced, strained; (Qq., Pope, "curst,"; Warburton, "scus'd"); I. ii. 175.

Cullions, base wretches; a term of abuse; III. ii. 21.

Cunning, skill; V. ii. 152.

CURRANCE, current, flow; (F. 1, "currance"; Ff. 2, 3, "currant"; F. 4, "current"); I. i. 34.

Cursorary, cursory (Ff., "curselarie"); V. ii. 77.

Curtains, banners, used contemptuously; IV. ii. 41.

CURTLE-AX, a corruption of cutlass, a broad, curved sword; IV. ii. 21.

Dalliance, trifling, toying; Prol. II. 2.

Dane, make to crouch in fear; a term of falconry; IV. ii. 36.

Dark, darkness; Prol. IV. 2. DAUPHIN, the heir-apparent to the throne of France; (Ff., Qq., "Dolphin"); I. ii. 221.

DEAR, grievous; II. ii. 181.

Defendant, defensive; II. iv. 8. DEFENSIBLE, capable of offering resistance; III. iii. 50.

Defunction, death; I. ii. 58.

DEGREE; "of his d.", i. e. "of one of his rank"; IV. vii. 147.

Deracinate, uproot; V. ii. 47.

DIFFUSED, wild, disordered; (Ff. 1, 2, "defus'd"); V. ii. 61.

Digest, reduce to order; (Pope, "well digest," for "we'll digest"); Prol. II. 31.

Digested, concocted; II. ii. 56. Discuss, explain; III. ii. 68.

## THE LIFE OF

#### Glossary

DISHONEST, immoral, unchaste; (so Holinshed's 2nd edition; Capell, from Holinshed's 1st edition, "unhonest"); I. ii. 49.

DISTEMPER, mental derangement, perturbation; II. ii. 54.

DISTRESSFUL, hard earned; (Collier MS., "distasteful"); IV. i. 287.

Dour, extinguish, put out; IV. ii.

Down-roping, hanging down in filaments; IV. ii. 48.

Drench, physic for a horse; III. v. 19.

Dress us, address ourselves, prepare ourselves; IV. i. 10.

Dull'n, made insensible; (Ff. 3, 4, "lull'd"; Steevens, "dol'd"); II. ii. 9.

EARNEST, earnest money, money paid beforehand in pledge of a bargain; II. ii. 169.

EKE OUT, piece, lengthen out; (Pope's emendation, F. 1, "eech"; Ff. 2, S, 4, "ech"); Prol. III. 35.

ELEMENT, sky; IV. i. 107.

Embassy, message, I. i. 95; mission, I. ii. 240.

EMBATTLED, arrayed for battle; IV. ii. 14.

EMPERY, empire; I. ii. 226.

EMPTYING, issue; III. v. 6.

END, end of the matter; (Steevens, from Qq., "the humour of it"); II. i. 11.

English, i. e. English King, or General; II. iv. 1.

ENGLUTTED, engulfed, swallowed up; IV. iii. 83.

ENLARGE, release from prison, set at liberty; II. ii. 40. Enow, enough; IV. i. 250.

Enrounded, surrounded; Prol. IV. 36.

Enscheduled, formally drawn up in writing; V. ii. 73.

ESTATE, state; IV. i. 101.

Even, "the e. of it," just what it is; II. i. 136.

Eventy, directly, in a straight line; II. iv. 91.

Even-pleach'd, evenly interturned; V. ii. 42.

Exception, disapprobation, objections; II. iv. 34.

Executors, executioners; I. ii. 203.

Exhale, draw; (according to Steevens, "die"); II. i. 70.

EXHIBITERS, the introducers of a bill in Parliament; I. i. 74.

EXPEDIENCE, expedition; IV. iii.

70. Expedition, march; II. ii. 191.

FACED, outfaced (used quibblingly); III. vii. 95.

FACULTY, latent power; I. i. 66. FAIN, gladly, willingly; I. i. 85. FANTASTICALLY, capriciously; II.

iv. 27.

FARCED, "f. title," "stuffed out with pompous phrases" (alluding perhaps to the herald going before the King to proclaim his full title); IV. i. 291.

FATAL AND NEGLECTED, i. e. "fatally neglected; neglected to our destruction"; II. iv. 13.

Favor, appearance, aspect; V. ii. 63.

FEAR'D, frightened; I. ii. 155. FELL, cruel; III. iii. 17.

Fer, a word (probably meaningless) coined by Pistol, playing upon "Monsieur le Fer"; IV. iv. 29. FERRET, worry (as a ferret does a rabbit); IV. iv. 30.

Fer, fetched; III. i. 18.

FETLOCK, hair behind the pastern joint of horses; IV. vii. 85.

FEW; "in f.," in brief, in a few words; I. ii. 245.

Figo, a term of contempt, accompanied by a contemptuous gesture; the word and habit came from Spain; hence "the fig of Spain"; III. vi. 63.

FIG OF SPAIN, possibly an allusion to the poisoned figs given by Spaniards to the objects of their revenge (Steevens); according to others,—figo; III. vi. 66.

Find, furnish, provide; (Qq. Pope, "fine"); I. ii. 73.

FIND-FAULTS, fault-finders; V. ii. 308.

Fines end, probably Mrs. Quickly's error for "final end"; II. iii. 11.

Firm, beat, drub (Pistol's cant); IV. iv. 29.

Firs, befits, becomes; II. iv. 11. Flesh'd, fed with flesh like a hound trained for the chase; II. iv. 50; hardened in bloodshed; III. iii. 11.

FLEXURE, bending; IV. i. 283. FLOODS, rivers; I. ii. 45.

Flower-de-luce, fleur-de-lys, the emblem of France; V. ii. 232.

FOOTED, landed; II. iv. 143.

For, "cold f. action," i. s. cold for want of action; I. ii. 114.

'Fore God, before God, a mild oath; II. ii. 1.

FORESPENT, past; II. iv. 36.

For us, as for us, as regards ourself; II. iv. 113.

Fox, sword; IV. iv. 9.

Fracted, broken; II. i. 138.

France, the King of France; Prol. II. 20.

Freely, liberally; I. ii. 231.

FRENCH; "the French," == the French King, or general; IV. iv. 82.

FRENCH HOSE, wide loose breeches; III. vii. 61.

FRET, chafe; IV. vii. 85.

FRIEND, befriend; IV. v. 17.

FRIGHT, frighten; V. ii. 254.

FROM; "f. the answer" beyond, above answering the challenge; IV. vii. 146.

FULL-FRAUGHT, fully freighted, fully laden with all virtues; II. ii. 139.

Fumitory, the name of a plant; (Ff. 1, 2, 3, "fementary"); V. ii. 45.

Gage, pledge; IV. i. 232.

GALLED, worn away; III. i. 12.

Galliand, a nimble and lively dance; I. ii. 252.

Galling, harassing, I. ii. 151; scoffing; V. i. 78.

GAMESTER, player; III. vi. 128.

GARB, style; V. i. 85.

GENTLE, make gentle, ennoble; IV. iii. 63.

GENTLES, gentlefolks; Prol. I. 8. GESTURE, bearing; Prol. IV. 25. GIDDY, hot-brained, inconstant; I. ii. 145.

Gilt, used with a play upon "guilt"; Prol. II. 26.

GIMMAL BIT, a bit consisting of rings or links; (Ff., "Iymold"); IV. ii. 49.

GIRDED, enclosed, besieged; Prol. III. 27.

GLEANED, bare of defenders, undefended; I. ii. 151.

GLEEKING, scoffing; V. i. 82.

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V. i. 65.

GLISTERING, glittering, shining; II. ii. 117. GLOZE, interpret; I. ii. 40. Go ABOUT, attempt; IV. i. 221. God Before, before God I swear; I. ii. 307. God-den, good evening, I wish good evening; III. ii. 95. Good Leave, permission; V. ii. 98. GORDIAN KNOT, "the celebrated knot of the Phrygian King Gordius, untied by Alexander"; I. i. 46. Grace, ornament; Prol. II. 28. GRANT; "in g. of," by granting; II. iv. 121. GRAZING (Ff., 2, 3, 4, "grasing"; F. 1, "crasing"); IV. iii. 105. GREENLY, sheepishly, foolishly; V. ii. 151. GROAT, a coin worth four pence;

Gross, palpable; II. ii. 108.
Guidon, standard; (Ff., "Guard;
on"); IV. ii. 60.
Guller, whirlpool; II. iv. 10.
Guller of the common halls, which

GUN-STONES, cannon balls, which were originally made of stone; I. ii. 282.

HAD, would have; IV. i. 308.

HAGGLED, cut, mangled; IV. vi.

11.

HAMPTON Southempton: II ii

Hampton, Southampton; II. ii. 91.

Handkerchiefs; III. ii. 54.

HANDLE, talk of; II. iii. 42.

HAPLY, perhaps, perchance; (F. 1, "Happily"; Ff. 2, 3, "Happely"); V. ii. 93.

HARD-FAVOR'D, ugly; III. i. 8. HARDINESS, hardihood, bravery; I. ii. 220.

HARFLEUR; (Ff., "Harflew"); Prol. III. 17, etc. HAZARD, (technical term of tennis); I. ii. 263.

HEAD; "in h.," in armed force; II. ii. 18.

HEADY, headstrong; (F. 1, "headly"; Capell conj. "deadly"); III. iii. 32.

Heaps; "on heaps"; in heaps; V. ii. 39.

Hearts, courage, valor; IV. i. 321.

HELD, witheld, kept back; II. iv. 94.

Helm, helmet; IV. vii. 168.

HEROICAL, heroic; II. iv. 59.
HILDING, mean, base; (Prof.

Skeat makes hilding a contraction for hildering = M. E., hinderling = base, degenerate);
IV. ii. 29.

Hilts, a sword; used as singular; Prol. II. 9.

Hrs, its; I. i. 66.

Honor-owing, honorable; IV. vi. 9.

HOODED, "a h. valor," i. e. covered, hidden as the hawk is hooded till it was let fly at the game; a term of falconry (used quibblingly); III. vii. 127.

Hoop, shout with surprise; (Ff. 1, 2, "hoope"; Theobald, "whoop"); II. ii. 108.

HOUND OF CRETE, (?) bloodhound; (perhaps mere Pistolian rant); II. i. 81.

Humorous, capricious; II. iv. 28. Humor, II. i. 62, 64, 78 (used by Nym.)

HUSBANDRY, thrift; IV. i. 7; tillage; V. ii. 39.

Huswife, hussy; V. i. 90.

HYDRA-HEADED, alluding to the many headed serpent, which put forth new heads as soon as the others were struck off; I. i. 35.

HYPERION, the god of the Sun; (F. 1, "Hiperio"); IV. i. 303.

ICELAND Dog, (v. Note); II. i. 47. ILL-FAVOREDLY, in an ugly manner; IV. ii. 40.

Imaginary, imaginative; Prol. I. 18.

IMAGINED, "i. wing," i. s. the wings of imagination; Prol. III. 1.

IMBAR, (?)bar, exclude; or, (?) secure (v. Note); I. ii. 94.

IMP, scion, shoot; IV. i. 45.

IMPAWN, pawn, pledge; I. ii. 21. IMPEACHMENT, hindrance; III. vi. 164.

In, into; I. ii. 184.

—, by reason of; I. ii. 193.

INCARNATE, misunderstood by Mistress Quickly for the color, and confused with "carnation"; II. iii. 37.

INCONSTANT, fickle; Prol. III. 15. INDIRECTLY, wrongfully; II. iv. 94.

Infinite, boundless; V. ii. 167. Ingrateful, ungrateful; II. ii.

INLY, inwardly; Prol. IV. 24.

Instance, cause, motive; II. ii. 119.

Intendment, bent, aim; I. ii. 144.

Intertissued, interwoven; IV. i. 290.

Into, unto; I. ii. 102.

Is (so Ff.; Qq., "are"); == are, (by attraction); I. ii. 243.

Issue, pour forth tears; IV. vi. 34.

IT, its; V. ii. 40,

Jack-an-apes, monkey; V. ii. 150. Jack-sauce, Saucy Jack; IV. vii. 153.

Jades, a term of contempt or pity, for ill-conditioned horses; IV. ii. 46.

JEALOUSY, suspicion, apprehension; II. ii. 126.

Jewry, Judea; III. iii. 40.

Jurry, project beyond; III. i. 13.

Kecksies, dry hemlock stems, (Ff. 1, 2, "keksyes"); V. ii. 52. Keen; "k. of Ireland," a light-armed Irish soldier; III. vii. 60.

LARDING, enriching, fattening; (Collier MS., "Loading"); IV. vi. 8.

LATE, lately appointed; II. ii. 61.

LAVOLTA, a waltz-like kind of dance; III. v. 33.

LAY APART, put off, lay aside; II.

LAY DOWN, estimate; I. ii. 137. LAZARS, beggars, especially lep-

ers; I. i. 15. Leas, arable land; V. ii. 44.

LEGERITY, alacrity, lightness; (Ff. S, 4, "celerity"); IV. i. 23.

Let, hindrance, impediment; V. ii. 65.

Lief, gladly, willingly; (F. 1, "liue," Ff. 8, 4, "lieve"); III. vii. 68.

Lieu, "in l. of this," i. e. in return for this; I. ii. 255.

Lig, lie; III. ii. 131.

Like, likely; I. i. 3.

Likelihood, probability; Prol. V. 29.

Likes, pleases; Prol. III. 32. Likes mr, pleases me; IV. i. 16.

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LINE, pedigree; (Qq., "lines"); II. iv. 88.

LINE, strengthen; II. iv. 7.

LINEAL, lineally descended; in the direct line of descent; I. ii. 82. LINGARE, Charlemagne's fifth wife (according to Ritson); I.

ii. 74.

Linger on, prolong, draw out; Prol. II. 31.

Linstock, the stick which holds the gunner's match; Prol. III. 33.

List, boundary limit; V. ii. 305. List, listen to; I. i. 43.

LOB DOWN, droop; IV. ii. 47.
LODGING, entering into the fold;

III. vii. S5.
'Long, belong; (Ff., "longs"); II.

iv. 80.
Loosen, loosened, shot off; I. ii.

207.
Luxurious, lustful; IV. iv. 20.

Majestical, majestic; Prol. III.

MARCHES, borders, border-country; I. ii. 140.

Masters, possesses, is master of; (Qq., "musters"); II. iv. 137.

Maw, stomach; II. i. 56.

LUXURY, lust; III. v. 6.

MAY, can; Prol. I. 12; II. ii. 100. MEASURE, dancing (used equivocally); V. ii. 142.

MEET, seemly, proper; II. iv. 15. MEETER, more fit; I. ii. 254.

MERCENARY BLOOD, blood of mercenaries, hired soldiers; IV. vii. 82.

MERVAILOUS, one of Pistol's words; (Ff. 3, 4, "marvellous"); II. i. 54.

MICKLE, much, great; II. i. 74. MIGHT, could; IV. v. 21. MIND, remind; IV. iii. 13. MINDING, remembering, calling to mind; Prol. IV. 53.

MISCARRY, die, perish; IV. i. 160. MISCREATE, falsely invented; I. ii. 16.

Mistrul, blinded by tears; (Ff. "mixtful"); IV. vi. 34.

Misrook, mistaken; III. vi. 92.

MISTRESS-COURT, suggested by the game of tennis; II. iv. 133.

Model, image; Prol. II. 16.

MONMOUTH CAPS, "the best caps were formerly made at Monmouth, where the Cappers' Chapel doth still remain" (Fuller's Worthies of Wales); IV. vii. 110.

MORRIS-DANCE, an old dance on festive occasions, as at Whitsuntide; the reason for its connection with "Moorish" is not quite clear; perhaps from the use of the tabor as an accompaniment to it; II. iv. 25.

MORTIFIED, killed; I. i. 26.

MOULD; "men of m.," men of earth, poor mortals; III. ii. 22. MOUNTED (technical term of fal-

conry); IV. i. 112.

Mors,—"muys, or muids," (according to Cotgrave),—about five quarters English measure; 27 moys — two tons (Donce) (not moi d'or as Johnson suggested, a coin of Portuguese origin unknown in Shakespeare's time); IV. iv. 14.

MUCH AT ONE, much about the same; V. ii. 211.

NARROW, "n. ocean," i. e. the English Channel; Prol. I. 22.

NATIVE; "n. punishment," i. c. inflicted in their own country; IV. i. 183.

NATURAL, consonant to nature; II. ii. 107,

NET, specious sophistry; I. ii. 93. New, anew; IV. i. 324.

NICE, trivial, prudish; V. ii. 303. NICELY, sophistically; I. ii. 15; fastidiously; V. ii. 94.

NOBLE, a gold coin of the value of six shillings and eightpence; II. i. 120.

Nook-shotten; "n. isle," i. e. "isle spawned in a corner, or flung into a corner"; (Warburton and others, "an isle shooting out into capes, promontories, etc."); III. v. 14.

Note, notice, intelligence; II. ii. 6; sign; Prol. IV. 35.

Nothing, "offer n.," i. s. no violence; II. i. 42.

O, "wooden O.", i. e. the Globe Theater, which was of wood and circular in shape inside, though externally octagonal; the sign of the Globe was a figure of Hercules supporting the Globe, with the motto, "Totus mundus agit histrionem"; it is difficult to determine whether the name suggested the sign or vice versa; Prol. I. 13.

Opps, discord, contention; II. iv. 129.

O'erblows, blows away; III. iii. 31.

O'ERWHELM, overhang, hang down upon; III. i. 11.

Or, against; (Qq., "on"); II. iii. 32, 34; with; III. vii. 9; for; IV. i. 115.

On, of; V. ii. 23.

Ooze, soft mud, (Qq., Ff., "owse"); I. ii. 164.

ORDER, arrange; Prol. V. 39. ORDNANCE, cannon, (Ff., "Ordinance"; Qq., "ordenance"); trisyllabic; II. iv. 126.

Orisons, prayers; II. ii. 53.

OSTENT, external show; Prol. V. 21.

OUT, fully, completely; IV. i. 175. OVER-BEARS, subdues, bears down; Prol. IV. 39.

Overlook, rise above, overtop; (Qq., "outgrow"); III. v. 9.

Over-Lusty, too lively; Prol. IV. 18.

Overshor, beaten in shooting, put to shame; III. vii. 140.

Paction, alliance; (Theobald's emendation; Ff. 1, 2, "pation"; Ff. 3, 4, "passion"); V. ii. 410.

Paly, pale; Prol. IV. 8.

Paper, "thy cheeks are p.", i. e.
white as paper, pale; II. ii. 74.

Parca, one of the three Fates
who spin the threads of life;
V. i. 23.

Parle, parley; III. iii. 2. Parley, conference; III. ii. 156.

Part, side; I. i. 73.

Parts, divisions in music; I. ii.

181., from Holinshed.

Pass, passage; Prol. II. 39. Passes, v. "careers."

Pasterns, legs; (F. 1, "postures"); III. vii. 13.

Pauca, in few words; II. i. 87.

Pax, a mistake for "pix," the box containing the consecrated host; ("pax"—the small piece of wood or metal, impressed with the figure of Christ, which the laity kissed); Qq, "packs"; (Theobald, from Holinshed, "pix"); III. vi. 45.

PAY, repay, requite; IV. i. 218. PEER, appear; IV. vii. 91.

PEEVISH, foolish; III. vii. 149.
PEPIN, "King P.," the foundary of

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the Carlovingian dynasty; I. ii. 65.

PERDITION, loss; III. vi. 111.

PERDURABLE, lasting; IV. v. 7. PERDY, par Dieu, by God; II. i. 56.

PEREMPTORY, decisive; V. ii. 82.
PERFORCE, of necessity; V. ii. 165.
PERSPECTIVELY, as in a perspective

picture; V. ii. 362. Pharamond, a King of the

Franks; I. ii. 37.
PIBBLE PABBLE, idle prattle; IV.

i. 72.
PIONERS, pioneers; III. ii. 98.
PITCH AND PAY, a proverbial saying,—"pay ready money"; II.
iii. 58.

Pith, force, strength; Prol. III. 91.

PLAIN-SONG, simple air without variations; a musical term; III.

PLAY, play for; Prol. IV. 19. PLEASANT, merry, facetious; I. ii. 281.

Pleaseth, may it please; V. ii. 78.

Poison'n, poisonous; IV. i. 279. Policy; "cause of p.," political question; I. i. 45.

POPULAR, vulgar, plebeian; IV. i. 38.

POPULARITY, publicity; I. i. 59. PORT, deportment, carriage; Prol. I. 6.

PORTAGE, porthole; "p. of the head," i. s. eye; III. i. 10. Possess, affect, fill; IV. i. 117.

Practic, practical; I. i. 51.

Practices, plots; II. ii. 90.

Precepts, commands, summons; III. iii. 26.

Preparence of things; II. ii. 112. Prescript, prescribed; III. vii. 52.

Presence; "in p.," present; II. iv. 111.

PRESENT, immediate; II. iv. 67. PRESENTETH, shows; (Ff., "Pre-sented"); Prol. IV. 27.

PRESENTLY, immediately, now at once; II. i. 97.

Prey; "in p.," in search of prey; I. ii. 169.

Prize, estimate, rate; II. iv. 119. Proceeding on, caused by; II. ii. 54.

Projection, plain calculation; II. iv. 46.

Proportion, be proportioned to; III. vi. 145.

Proportions, calculation, necessary numbers; I. ii. 137.

Puissance, power, armed force; Prol. I. 25.

Puissant, powerful, valiant; I. ii. 116.

QUALTITIE CALMIE CUSTURE ME! IV. iv. 4 (vids Note).

QUICK, alive, living; II. ii. 5.

Quit, acquit; II. ii. 166. Quittance, requital, recompense; II. ii. 34.

QUOTIDIAN TERTIAN, Mistress Quickly's confusion of quotidian fever (i. e. marked by daily paroxysms), and tertian fever (i. e. marked by paroxysms recurring every three days); II. i. 132.

RAUGHT, reached; (Ff. 3, 4, "caught"); IV. vi. 21.

RAWLY, without due provision; IV. i. 151.

REDUCE, reconduct, bring back; V. ii. 63.

RELAPSE OF MORTALITY, a rebound of death; IV. iii. 107.

REMEMBERING, reminding; Prol. V. 43.

Rendezvous, one of Nym's blunders: (Ff. 1, 2, 3, deuous"); II. i. 19.

Renowned, made renowned; I. ii.

REPENT, regret; II. ii. 152. REQUIRING, asking; II. iv. 101. Resolved, satisfied; I. ii. 4.

Respect, reason, consideration; V. i. 79.

Rest, resolve; (= stake, wager; technical term of the old game of primers); II. i. 18.

RETIRE, retreat; IV. iii. 86. RETURNS, answers; III. iii. 46.

RHEUMATIC, Mistress Quickly's blunder for lunatic; II. iii. 43.

Rim, midriff; IV. iv. 15. RITES, ceremonies, sacred observances; (Ff., "Rights"); IV. viii. 130.

Rivage, sea-shore; Prol. III. 14. Road, incursions; I. ii. 138.

Robustious, sturdy; III. vii. 167. Root upon, take root in; V. ii.

Roping, hanging down; III. v. 23. ROUND; "too r.," too plain-spoken; IV. i. 225.

Rub, hindrance, impediment; II. ii. 188.

SAD-EYED, grave-looking; I. ii.

SAFEGUARD, defend, keep safe; I. ii. 176.

Salique: "the law s.," the law appertaining to the Salic tribe of the Franks which excluded females from succeeding to the throne; I. ii. 11.

SAND, sand-bank; IV. i. 102.

Satisfaction, conviction; (Pope

reads from Hall, "possession"); I. ii. 88.

SAVAGERY, wild growth; V. ii. 7.

'Sbloop, a corruption of God's blood; IV. viii. 10.

Scaffold, stage; Prol. I. 10.

Scambling, scrambling, turbulent, I. i. 4; struggling, V. ii. 225.

Scions, originally small twigs from one tree grafted upon another; (Ff., "Syens"); III. v. 7.

Sconce, earthwork; III. vi. 81. SEAT, throne; I. i. 88.

Security, over confidence; II. ii.

Self, self-same; I. i. 1. SET, set out; Prol. II. 34.

Severals, details; I. i. 86.

SHALES, shells; IV. ii. 18. SHE, woman; II. i. 87.

Shod off, jog off, move off; a cant term; II. i. 51.

Shows, appearance; I. ii. 72.

Shows, appears; IV. i. 108. SHREWDLY, viciously; III. vii. 56.

SIGNAL, symbol of victory; Prol. V. 21.

Signs of war, standards, ensigns: II. ii. 192.

Silken, effeminate; Prol. II. 2. SINFULLY, in a state of sin; IV.

SINISTER, unfair; II. iv. 85.

SKIRR, scurry, move rapidly; (Ff., "sker"); IV. vii. 67.

SLIPS, leash; III. i. 31.

SLOBBERY, wet and foul; (Qq., "foggy"); III. v. 13.

SLOVENRY, sloveliness, want of neatness: IV. iii. 114.

SNATCHERS, pilferers, free-booters; (Qq., "sneakers"); I. ii. 143.

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Sorr, gentle, tender-hearted; III. iii. 48.

SONANCE, sound, (Ff., "Sonuance"); IV. ii. 35.

Sooth, truth; III. vi. 164.

Sort, rank, degree; IV. vii. 146; style, array, Prol. V. 25.

Sorrs, various ranks; (Qq., Theobald, "sort"; Collier MS., "state"; Keightly, "all sorts"); I. ii. 190.

Sorts, agrees, fits; IV. i. 63.

Soul; "thy s. of adoration," the quintessence of the adoration you enjoy; (F. 1, "What? is thy Souls of Odoration?); IV. i. 273.

Speculation, looking on; IV. ii. 31.

SPEND; "s. their mouths"; waste, a term of the chase; II. iv. 70; III. iii. 24.

Spirituality, the spiritual peers, the clergy; (Ff. 3, 4, "Spirituality"); I. ii. 132.

SPITAL, hospital; II. i. 82.

SPRAYS, branches, shoots; III. v.

STAINES, first stage on the road from London to Southampton; II. iii. 2.

STANDS OFF, stand out, be prominent; (Ff. 2, 3, 4, "stand off"); II. ii. 103.

STARTS; "by s.," by fits, "by a fragmentary representation"; Epil. 4.

STAY, wait; IV. ii. 56.

Sternage; "to s. of," astern of, Prol. III. 18.

Still, continually, incessantly; I. ii. 145.

STILLY, softly; Prol. IV. 5.

Stroop on, insisted upon; V. ii. 94.
Stroop, a term of falconry; a
hawk is said "to stoop," when,

"aloft upon her wing, she descends to strike her prey"; IV. i. 113.

STRAIGHT, straightway, at once; II. ii. 191.

STRAIN, stock, race; II. iv. 51. STRETCH, open wide; II. ii. 55.

STHOSSERS, "strait str.," tight breeches; (Theobald, "trossers"; Hanmer, "troussers"); III. vii. 61.

STRUCK, fought; II. iv. 54.

Subscribed, signed; V. ii. 378.

Succoss; "of s.," for succor; (Rowe, "of whom succours"); III. iii. 45.

Suppenty, soon, quickly; V. ii. 81.

SUFFERANCE; "by his s.," by his being suffered to go unpunished; II. ii. 46.

SUFFERANCE, suffering the penalty; II. ii. 159.

Suggest, tempt, seduce; II. ii. 114.

Sumless, inestimable; I. ii. 165. Supply; ["for the which s.," for

the supply of which; Prol. I.

SUR-REIN'D, over-riden, knocked up; III. v. 19.

SUTLER, a seller of provisions and liquors to a camp; II. i. 124. SWASHERS, bullies; III. ii. 30.

Swelling, growing in interest; Prol. I. 4.

Swill'n with, greedily gulped down by; III. i. 14.

Sworn brothers, bosom friends, pledged comrades; II. i. 13.

SYMPATHIZE WITH, agree with, resemble; III. vii. 166.

Take, take fire; (Qq., Capell, "talk"), II. i. 59; catch, meet; IV. i. 246.

TALL, valiant, brave; II. i. 76. TARTAR, Tartarus, hell; II. ii. 123.

Taste, experience; II. ii. 51. Taste, feel, experience; IV. vii. 71.

TEEMs, brings forth; V. ii. 51.
TELL; "I cannot tell," I do not know what to say; II. i. 23.
TEMPER, disposition; V. ii. 156.
TEMPER'D, moulded, wrought upon, influenced; II. ii. 118.

Tennes, have a care for; II. ii. 175.

Tenons, purport; (Ff., "Tenwres"); V. H. 79.

THAT, so that; 1. i. 41.

THEORIC, theory; I. i. 59.
THREADEN, made of thread: Pr

THREADEN, made of thread; Prol. FIF. 10.

Tiddle taddle, tittle-tattle; IV. i. 72.

Tike, cur; II. i. 33.

To, against; II. i. 14; as, Prol. III. 30; for; III. vii. 67.

To-MORROW; "on t.," i. e. on the morrow, in the morning; III. vi. 194.

TREASURIES, treasures; I. ii. 165. TROTH-PLIGHT, troth-plighted, betrothed; II. i. 22.

TRUMPET, trumpeter; IV. ii. 61; IV. vii. 62.

Tucker, a set of notes on the cornet; IV. ii. 35.

Tway, twain, two; III. ii. 135.

UMBER'D, darkened as by brown ochre, (here probably the effect of the fire-light on the faces of the soldiers); Prol. IV. 9.

UNCOINED; "u. constancy," i. e. which like an unimpressed plain piece of metal, has not

yet become current coin; V. ii. 164.

Under, would undo; V. ii. 140. Unfurnish'd, left undefended; I.

UNPROVIDED, unprepared; IV. i. 191.

UNRAISED, wanting in aspiration; Prol. I. 9.

Untempering, unsoftening; V. ii. 249.

Upon, at; I. i. 91; by; IV. i. 19. Unn, grave; I. ii. 928.

VAINNESS, vanity; Prol. V. 20. VASTY, vast, Prol. I. 12; II. ii. 123.

Vaultages, vaulted rooms, caverns; II. iv. 124.

VAWARD, vanguard; IV. iii. 130. VENGE ME, avenge myself; I. ii. 292.

VENTURE, run the hazard of; (F. 1, "venter"); I. ii. 192.

Vioit, the eve of a festival; IV. iii. 45.

Voice, vote; II. ii. 113.

Void, quit; IV. vii. 65.

Vulgar, common soldiers; IV. vii. 83.

WAFER-CAKES; "men's faiths are w."; i. e. "Promises are like pie crust"; II. iii. 57.

WAR-PROOF, valor tried in war; III. i. 18.

WATCHFUL FIRES, watch-fires; Prol. IV. 23.

WAXEN, easily effaced, perishable; (Qq., "paper"); I. ii. 233.
WHAT THOUGH, what does that matter; II. i. 9.

WHEREFORE, for which; V. ii. 1. WHERESOME'ER, wheresoever; II. iii. 7.

WHIFFLER, an officer who went in

## Glossary

front of a procession; (originally, a fifer who preceded an army or a procession); Prol. V. 12.

White-Livered, cowardly; III. ii. 34.

Wight, man, person (one of Pistol's words); II. i. 68.

WILLING, desiring; II. iv. 90.

WILLS, wishes, desires; II. iv. 77. WINK, shut my eyes; II. i. 8.

Wink'd at, connived at; II. ii. 55.

Winking, with their eyes shut; III. vii. 161.

WITHAL, with; III. v. 9.

WOE THE WHILE! alas for the time!; IV. vii. 81.

Womer, hollow, capacious; II. iv. 194.

# KING HENRY V

WOODEN DAGGER, a dagger of lath was usually carried by the Vice in the old morality plays; IV. iv. 78.

Wonn, motto (Rowe from Qq. 1, 3; Ff., Q. 2, "world"); II. iii. 55.

Wors, knows; IV. i. 310.

Would, would have, Prol. II. 18; desire; V. ii. 68.

Wringing, suffering, pain; IV. i. 264.

Warr, written; I. ii. 98.

YEARN, grieve; (Ff. 1, 2, "erne"; Ff. 3, 4, "yern"); II. iii. 3; yearns, grieves; IV. iii. 26.
YERK, jerk; IV. vii. 86.
YOKE-FELLOWS, companions; II. iii. 60.

# STUDY QUESTIONS

## By ANNE THROOP CRAIG

#### GENERAL

- 1. What was the main authority for the history of Henry V, as followed by the Poet? Give a general outline of the historical matter. To what old play was he also indebted for some minor points?
  - 2. What is the duration of the action?
  - 3. What is the nature of the theme and its treatment?
- 4. What in the nature of the material may have led the Poet to fill the play with so much of the lyrical element? What does this striking infusion of the lyrical element indicate concerning Shakespeare's possibilities in other forms of writing?
  - 5. In what does the play have its unity?
- 6. Sketch Henry's character as displayed throughout the play?
- 7. What are possible reasons for Falstaff's non-appearance in the play?
- 8. How has Shakespeare given us a means of anticipating the outcome of the war in this drama?
- 9. Why did Shakespeare employ the prologues at the beginning of each act? What is the necessity of a chorus apt to imply of the structure of a play?
- 10. What are hinted at as the secret causes for the undertaking of the French wars? Why were they to the interest of the clergy?
- 11. What reason is there for the concluding of the play in the manner of comedy?
- 12. How are we historically informed as to the character of Henry?

- 13. What is the principal historical feature of the play? How is it brought out?
- 14. Enlarge upon the political conditions existent in England during this period, and compare them with those of France.

#### ACT I

- 15. What does the Prologue set forth?
- 16. What is Henry's resolve with regard to the French throne?
  - 17. Upon what does he base his authority?
- 18. Compare the comments of Ely and Canterbury upon the King.
- 19. What is Holinshed's paraphrase of the Archbishop of Canterbury's speech to the King with regard to his assertion of his claim upon France? Why were the clergy willing to contribute so heavily to the king's revenues in this connection?
- 20. From what is it likely the Poet derived the idea expressed by Exeter concerning the harmonic organization of government? Quote the original passages that probably suggested it.

21. What insulting message does the Dauphin send

Henry?

22. What is Henry's reply? Give Holinshed's narrative of this passage of diplomacy.

#### ACT II

- 23. What is the substance of the second Prologue?
- 24. Describe the first scene and tell its purpose with regard to circumstances affecting the portrayal of Henry's character.
- 25. In scene ii what conspiracy does the king discover? What lords were involved? What makes their treachery particularly despicable? What is their fate?
- 26. Describe the dramatic method of the king's disclosure of his knowledge of the plot, and his method of

turning the conspirators' judgment of others upon themselves.

- 27. What does Holinshed say of Scroope and the king's goodness to him?
  - 28. What are we told of the end of Falstaff?
- 29. How does the French Court receive Henry's message? What has the Dauphin to say of the demands the English projects are likely to make upon French resources? and what of Henry personally?
- 30. What is the Constable's reply to the Dauphin with regard to the impression Henry has made upon the ambassadors?
- 31. How does Charles voice his respect for the English arms?
- 32. What message is conveyed to the Dauphin from Henry in contempt of his insult?

#### ACT III

- 33. Outline the matter of the Prologue.
- 34. What town is taken in the first scene? What are the circumstances, as presented?
- 35. What is the dramatic use of the contrast of Nym and his group of companions, and Fluellen and his comrades?
- 36. In what way does it help the effect of Henry's popularity to have the group of countrymen from various parts of the British Islands introduced as his constituents?
- 37. What could have been a dramatic object in introducing scene iv? Quote Dr. Johnson on the subject.
- 38. How do the French express their view of English valor, in scene v? What message does France send to Henry by her herald?
- 39. What is Henry's charge to his army concerning their treatment of the French population along the march? Of what is this charge significant with regard to certain incidents of the Poet's own time?
  - 40. What does Henry say to the Herald Montjoy of the

condition of his own forces? Quote Holinshed in this matter.

41. What is the trend of the French officers' talk and banter at their camp before Agincourt? During it what opinion does the Constable express of the Dauphin?

#### ACT IV

42. Outline the Prologue.

- 43. How is King Henry's spirit towards his army, and towards the situation, shown in scene i? How the sentiment of his men towards him, the war, and his responsibility as a sovereign?
  - 44. What is the spirit and the gist of Henry's soliloquy?
- 45. Compare the spirit of the English army with what has been shown of the French army?
- 46. Describe the incident of the King's going incognite among his men. What is its dramatic significance?

47. What is Henry's prayer before the battle?

48. What is the French attitude in their camp as they prepare finally for the fight? and how does Grandpré sum up the condition of the English? What is Holinshed's description of their condition and the reason of it?

49. What does Holinshed say of the overweening con-

fidence of the French?

50. What were the odds in the battle?

- 51. What wish does Westmoreland express? What is Henry's reply to it? What is the final expression of Westmoreland? Is it typical of the general English spirit evidenced on the occasion?
- 52. What is the final reply of Henry to France through her herald?
- 53. How does the encounter of the French soldier and Pistol suggest the mettle of the French common soldiery and its likely effect upon the outcome of the battle? Why does the choice of Pistol as the antagonist for the French soldier put the latter's discomfiture in a particularly con-

temptible light, and enhance the dramatic significance of the incident?

54. Describe the following incidents of the battle and the closing scenes of the act: The death of Suffolk and York; the dialogue between Gower and Fluellen with its import concerning the killing of the prisoners, and its commentary on the character of Henry; the last request of France through her herald; the incident of Williams and Gower and the glove.

55. What spirit does Henry show over the victory?

#### ACT V

56. What incidents does the Prologue bridge? Where does it lead the English for the beginning of the Act?

57. With the exit of Pistol in scene i what is ended in

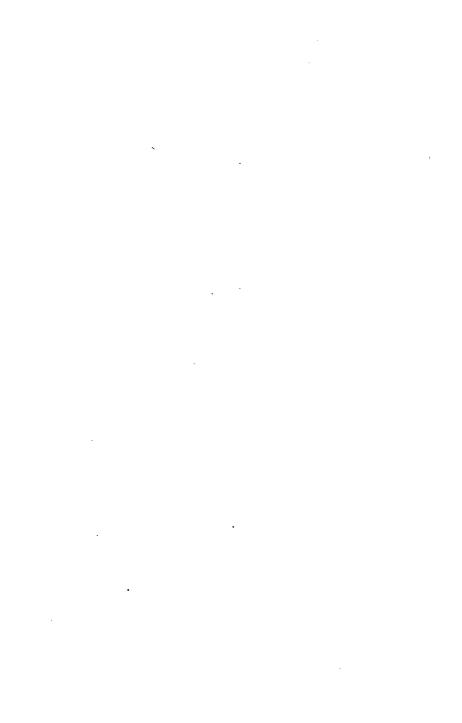
the historical series?

58. Describe the betrothal of Henry and Katharine. What constitutes its charm? In what pleasant light is Henry shown through it?

59. What conveys the reasons for the French King's

acquiescence to Henry's terms of peace?

60. What does the Epilogue forecast?



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